

# ANTIQUES

JANUARY, 1927



KING GEORGE II :: MID-EIGHTEENTH CENTURY  
STAFFORDSHIRE FIGURE :: ASTBURY TYPE

*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

# ISRAEL SACK

EXPERT IN EARLY  
AMERICAN ANTIQUES

**H**AS many times been asked as to the permanent investment value of American antiques.

The best answer is found in the experience of foreign collectors.

¶ An important furniture sale in England recently attracted continental buyers who paid fabulous sums for furniture by their national cabinetmakers. Japanese print collectors are buying back choice native prints that once escaped to France and England. ¶ Is it probable, then, that Americans will ever lose interest in their own history and in the monuments of their artistic past? By no means. That is why the wise purchase of authentic American antiques of high quality constitutes an investment of assured stability.

FOR TWENTY-FIVE YEARS THE  
PERSONAL ADDRESS OF MR. SACK  
HAS REMAINED UNALTERED AT  
**85 Charles Street, Boston**







# Authenticity and Distinction



OMPLETELY safeguarded against possibility of mistake is the purchaser of antiques in our department of early furniture and its appurtenances.

With us the acquiring of antiques is a more or less leisurely process in part incidental to our constant study of what is best in cabinetmaking. So we collect—much as museums collect—under highly expert advice and with an eye more to the intrinsic quality of our acquisitions than to their immediate commercial possibilities.

In consequence we offer to our customers only those items which have satisfied the most rigidly critical tests and which we are able to certify for both authenticity and high distinction.

## SPECIMEN PIECES

FROM THE COLLECTIONS OF W. & J. SLOANE

ANTIQUE YEW WOOD ELBOW CHAIR

FINE MAHOGANY CHIPPENDALE ARMCHAIR  
CLAW AND BALL FEET; SLIP SEAT IN LEATHER

ANTIQUE MAHOGANY HEPPLEWHITE STUFFED-BACK ARMCHAIR  
CARVED FRAME; COVERED IN BLUE DAMASK

BURL WALNUT SLANT-LID BUREAU DESK  
THREE FEET WIDE

MAHOGANY PIE-CRUST TABLE  
CARVED KNEES. DIAMETER: TWO FEET, SIX INCHES

MAHOGANY SECRETARY DESK  
AMERICAN SHERATON

FINE MARQUETRY FOLDING CARD TABLE AND FOUR INLAID SIDE CHAIRS  
SLIP SEATS IN BROCADE. *FIVE PIECES*

DUTCH FLOWER PAINTING IN GILT FRAME

ADAM WALL CLOCK  
BY WM. HUGHES, LONDON

FINE ADAM MANTELPiece

## W. & J. SLOANE

575 FIFTH AVENUE, NEW YORK CITY



Every now and then some one comes in who says, "Why! I thought you dealt chiefly in pewter!" Perhaps that is because we are about the only dealers who are so fixed that we can deal in American pewter on a large scale. However, pewter is just one of our side lines.

*J. B. Kerfoot*





## BEYOND IMAGINATION!

**W**OULD anyone for a moment suppose it possible to furnish a house completely from the stock of a single antique dealer? And, granting that possibility, would anyone suppose that every item in the furnishings could be exceptionally choice, exceptionally rare, and yet exceptionally reasonable in price? Because he found that possibility in our storerooms, a recent visitor gave up trying to express himself. "It's beyond imagination," was all that he could say. And so it is.



Here, for example, is pictured just one corner, in one room, on one floor of one of our three great storehouses. Here are four perfect little Sheraton chairs, a superb stretcher-leg Queen Anne wingchair, six Chippendale side chairs of almost regal magnificence, a Spanish-foot chaise

longue, more Chippendale chairs, and beside them six wonderful Dutch-foot, vase-back chairs with great turned stretchers, from Salem; against the wall a connoisseur's secretary from New Hampshire; mirrors everywhere of every kind and period. And all this does not exhaust that one corner. We pride ourselves chiefly on two things: the fact that our stock is unbelievably large and varied, and the fact that everything in it is genuinely old. Unfortunately we are poor hands at romancing. We have, in the main, to let our antiques speak for us. But those who understand their true language will find our shop and our storerooms places of endless allurements and satisfaction. Our showroom on Charles Street at Mount Vernon is one of the picturesque spots of Boston. There antiquing should begin, and from there visits may be made to the storehouses.

**FLAYDERMAN & KAUFMAN**

68 *Charles Street*

: :

BOSTON, MASSACHUSETTS

# GERHARD & HEY, *Ltd.*

Shipping Agents, Packers, &c.

GREAT ST. THOMAS APOSTLE

LONDON, E. C. 4.

*Also* LIVERPOOL, MANCHESTER, SOUTHAMPTON, HULL

The buyer of goods — antique or modern — in foreign cities will find it to his advantage to forward all purchases to one of our warehouse centrals where they may be held for packing and forward-



QUANTITY CASES OF ANTIQUES

ing as a unit at the owner's convenience. In such instances we attend to consular invoices and other shipping documents and supply every safeguard to insure prompt and satisfactory delivery.



*Specialists in Packing and Shipping*

## ANTIQUES, FURNITURE STATUARY

Private lockup rooms for storage during assembly, at disposal of our clients. Consular invoices and all other shipping documents attended to. Insurance placed.



STATUARY PROPERLY PACKED

Special cases for quantity shipments. Tourists, dealers and all others contemplating the transportation of their goods should consult us in advance.



*New York:* DRAEGER SHIPPING CO. Inc., 8/10 Bridge Street

*Boston:* STONE & DOWNER COMPANY, 148 State Street

*Philadelphia:* JOHN L. VANDIVER, 2/4 Drexel Buildings

**BANKERS:** EQUITABLE TRUST CO., LONDON & NEW YORK  
MIDLAND BANK, *Ltd.*, LONDON

GERHARD & HEY, *Ltd.*, LONDON

APPRAISALS  
MADE AND  
ESTATES  
SETTLED  
EXPERTLY.



OFFERS OF  
PERSONAL  
EFFECTS  
IN CLASS  
LISTED ARE  
INVITED.

A CORNER OF OUR GALLERY

## *The* CLAPP & GRAHAM Co.

514 MADISON AVENUE

NEW YORK CITY

*Between 53rd & 54th Streets*

*Dealers* in jades and porcelains, lamps, miniatures, antique jewelry, early American and English silver, modern antique gold and enamel boxes, arms and armor, oil paintings, and other works of art.

**We wish our clients the compliments of the season.**



COLLECTION OF CHINESE ROSE QUARTZ AND JADES



COLLECTION OF CHINESE CORAL CARVINGS



# Antiques in Preston

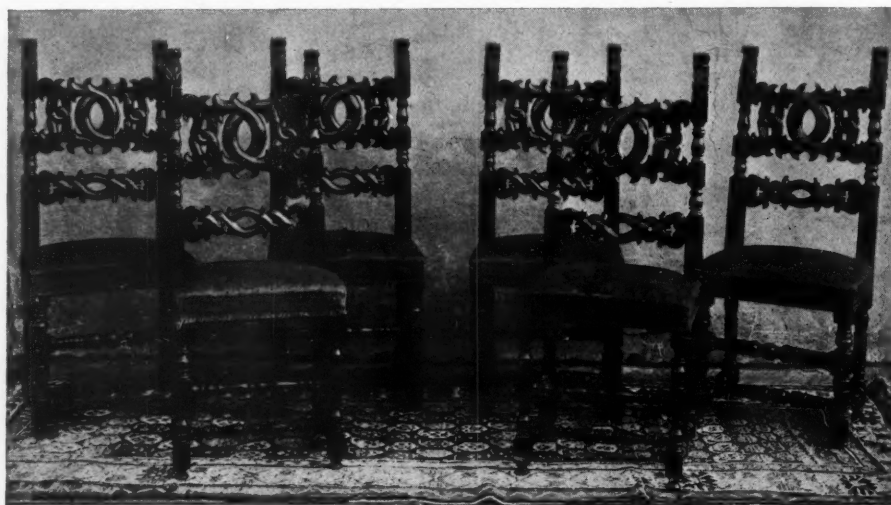
(LANCASHIRE, ENGLAND)

PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

*The Town Possesses TWO of the*

## LARGEST COLLECTIONS of GENUINE ANTIQUES

*in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially studied.*



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating:—Six chairs from Holyrood Palace, one of the Scottish Residences of H. M. The King and Queen. An exceedingly rare collection in Fruitwood . . . . . £150*



FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:—Arm and side chairs, some single and some in sets which are typical examples from our Stock.*

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

**FREDERICK TREASURE**

*"The Treasure House"*

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



**EDWARD NIELD**

223 CORPORATION STREET, PRESTON  
LANCASHIRE

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)





# MANCHESTER

*The Home of Genuine Antiques*

Near CHESTER, CHATSWORTH and the DUKERIES

WE hold one of the Largest and Best Selected Stocks of Genuine Antiques out of London, collected from the Finest Old English Homes, including: Furniture, Silver, Old Sheffield Plate, Clocks, Pictures, Pottery, Glass, China, etc.

## J. W. NEEDHAM

*Antique and Fine Art Dealer*

St. Ann's Galleries

ST. ANN'S SQUARE

## M. J. DAVIS

*Established 1847*

The acknowledged expert who specializes in Early English Pottery, China, Furniture, Glass, Old Sheffield Plate, Silver, etc., specially suitable for American Collectors. Just removed to more commodious premises.

63 Bridge Street DEANSGATE  
*The Home of Antiques*

*A life-time spent in the  
Study of genuine*

## OLD FURNITURE

Our collection of fine old pieces is always worth seeing.

## WYNNE & SONS, Ltd.

*The Antiquary*  
ST. ANN'S CHURCHYARD

## MANCHESTER

*has much to show you, and the  
third port in the United  
Kingdom is but 3½  
hours from London.*

# BURNHAM'S Big Hooked Rug Special

Begin the New Year right by taking advantage of  
BURNHAM'S BIG 90-DAY SALE  
of many thousands of

*Old Hooked Rugs!*



THESE Rugs include Dainty Little Doormats, Splendid Medium-size Rugs, Glorious Runners, Rare Trackers, Delightful Stair Carpets, and Large-size Squares that are gems beyond compare, all in a great variety of sizes, designs, and colorings.

SEND FOR

## Burnham's Big Bi-Monthly Bulletin

illustrating 100 important Rugs, showing sizes and designs, and chock full of information on Old Hooked Rugs.

*American Rugs for American Homes*

(Do you know of anything as good?)

R. W. BURNHAM (DEPT. "A") Ipswich, Mass.

*Send for the Bulletin! Do It Now!!*





## PEPY'S DIARY TO DATE

*He goeth on an antiqueing expedition*



DEC<sup>R</sup> 31<sup>ST</sup> To ye old house, being No. 59 Beacon St<sup>t</sup> and there did see many rare and curious Antiques. My wife did much admire a quaint old TEA SERVICE with blue and gilt decoration and besought me to buy it, but I denied her, yet shall I buy it and give it her, poor wench, on her next birthday. Was shown also some fine MIRRORS—mighty pretty,—likemaster Chippendales and other fine looking glasses, our ladies are greatly enamoured of them and do pass hours before them painting their faces.

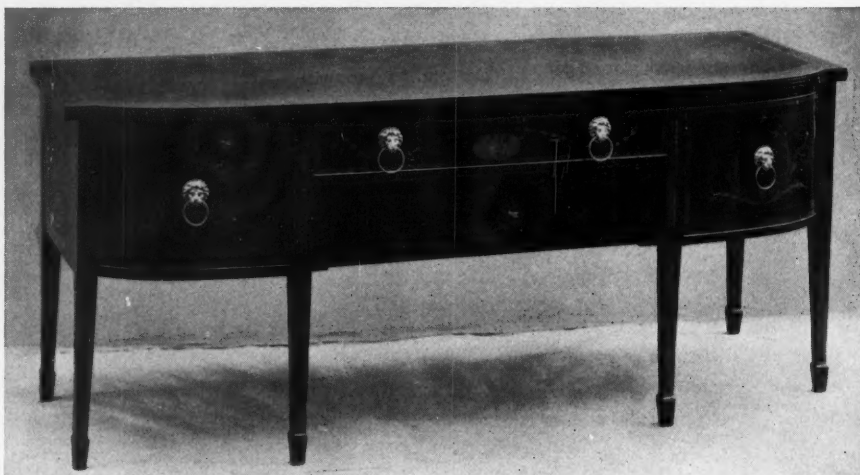
I saw there many FINE CHAIRS and a noble DINING TABLE which I will yet have if my Dutch venture prove profitable. Was also shown a pair of cut glass DECANTERS, very choice and brilliant, they do say ye ban on wines and liquors hath spoiled their value; but lord knows I can

always get plenty to keep mine full — and rare wines, too.

Bought a noble pair of BRASS CANDLE STICKS for my library table — a quaint but stately pair my wife also much admires them, and so much beautiful GLASS and CHINA did we see that we would fain stay till candlelight. This shoppe surely hath ye furnishings which I do wish for and we vowed to return again for I most admire ye quaint and beautiful things shown therein and am determined to equip my new lodgings on Surrey Street, and will have my friends also call there to see and buy. Ye address is

BOSTON ANTIQUE SHOP  
59 Beacon Street :: BOSTON

## HEPPLEWHITE SIDEBOARD *in Mahogany*



7 FEET LONG, 30½ INCHES DEEP AT CENTER, 25 INCHES AT ENDS, 36 INCHES HIGH

H. C. VALENTINE & CO.  
*Antiques*

207-209 East Franklin Street

RICHMOND, VIRGINIA



ANTIQUES  
*Guaranteed Genuine*

HARRODS spacious Antique Galleries afford an unsurpassed selection of fine examples of old-time craftsmanship. Special wholesale prices are allowed *bonâ fide* dealers.

*Particularly interesting are the exquisite old Convex Mirror, with its graceful gilded sconces, and the Hepplewhite Settee, with shaped show wood frame, carved with dentelles and patera.*



HARRODS

HARRODS, LTD.

LONDON





MAP OF CAPE COD SHOWING LANDING OF PILGRIMS

Printed on antique finished paper, this map is both highly decorative and of the greatest historical interest. Drawn according to *Mourt's Relation*, the famous account of the journey of the Pilgrims from the signing of the Compact, in sight of land, until the whole company settled at Plymouth. Shows portrait of Miles Standish, commander of the scouting parties, and facsimile of his signature.

Black & White . . . . . \$1.50

Hand colored . . . . . 2.50

Hand colored & shellacked . . . . . 3.50

Postpaid anywhere in U. S. A.



Designed by Coulton Waugh

CONSTITUTION LAMP SHADE

Drawn by an expert on sailing ships, *Old Ironsides* is shown, with all sails set, going into action against the *Guerriere* on August 19, 1812.

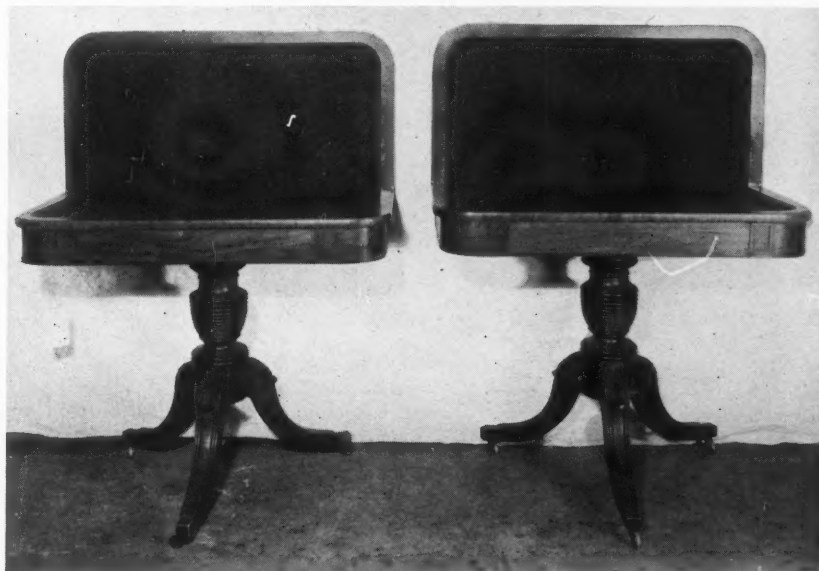
Made of finest quality parchment, hand colored and shellacked in soft glowing colors, this shade is a distinguished addition to any aristocratic American home.

16" diameter at base. 9 1/2" high.

Packed, prepaid, and insured in U. S. A.

\$8.50

## THE SHIP MODEL SHOP, *Provincetown, Mass.*



We shall be glad to show you this finely matched Pair of Mahogany Card Tables in the Duncan Phyfe manner.

**Jordan Marsh Company, Boston, Massachusetts**

ANTIQUES ROOM, SIXTH FLOOR OF THE FURNITURE BUILDING

*Ready for Delivery*

## EARLY AMERICAN BOTTLES AND FLASKS

REVISED EDITION

*The only complete and authoritative work on the subject*

**T**HE Library Edition of 28 Chapters, with about 40 plates showing old glass houses, price lists of bottles, prominent men in the industry, and other absorbingly interesting subjects.

All available information is given on bottles, glass houses, glass blowers, and related interesting material. The result of seven years of work, supplemented by research work of correspondents and librarians throughout the United States.

The Pocket Edition lists and carefully describes, and, as far as possible, gives the place of manufacture of about 1300 bottles, shown on 163 plates.

Twenty-six groups facilitate identification.

This work is so much more complete and so reliable that no other check list approaches it in any way. Remember you are getting a large Library Work on Glass, useful to anyone interested in collecting, as well as the only worth while check list.

*Fifteen Dollars* for the *two* painstakingly compiled books.

The check list has ample blank pages for listing flasks not now known, or for personal notes. Supplements from time to time will be issued as hitherto unknown bottles are found.

*1000 Standard Copies Only*

STEPHEN VAN RENSSELAER

WILSON TAVERN SHOP

*The Crossroads*

Established in 1902

PETERBOROUGH

NEW HAMPSHIRE

## GINSBURG & LEVY, Inc.

*The Colony Shops*

*397 Madison Avenue, New York*



*A comprehensive collection of the Furniture of the XVIII Century—a surprisingly wide choice.*

*Fine Lustre and Porcelains of the XVIII Century—for the Collector and for the amateur.*

A SHERATON INLAID MAHOGANY SIDEBOARD of American make—in fine old condition, with a rare set of George Washington brasses

AMERICAN *and* ENGLISH ANTIQUES



BUTTERFLY TABLE  
Top 32 inches long, 28 inches wide.

## THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

8 FRANKLIN PLACE, SUMMIT, N. J.

TELEPHONE SUMMIT 1098

John Morrison Curtis :: Helen Perry Curtis

## ANNOUNCING THE EXPANSION OF THE HICKS GALLERY BY THE ADDITION OF ROOMS OF IMPORTANT ANTIQUES

The antiques displayed represent the personal collection of Mr. Francis F. Hicks, which he has gathered during the past 35 years. Furniture, oil paintings (old masters), prints, china, glassware, hooked rugs, brocades. Many museum specimens.

In the collection of furniture is included: a six-leg-



ged curly maple highboy (1700), a six-legged lacquered highboy (1700), a decorated pine blanket chest (1719), a remarkably fine Bilboa mirror, four very old Italian carved bed posts, some fine Chippendale and Sheraton card tables, large early American Corner Cupboard with semidome plastered.

INTERIOR DECORATORS :: MANUFACTURERS OF OLD-STYLE  
METAL CORNICES FOR WINDOWS AND NAN-PAT WALL MOSAIC,  
THE ACME OF WALL PAPER :: WRITE FOR PARTICULARS.

**HICKS GALLERY, Inc.** 16-18 Fayette Street  
BOSTON, MASS.





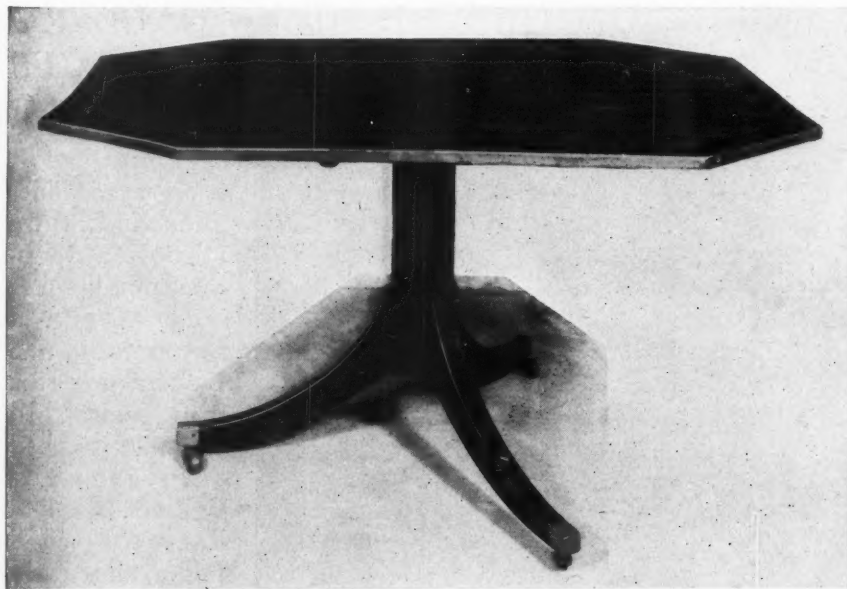
PAIR OF STAFFORDSHIRE DOGS  
From an Interesting Collection of China and Porcelain Cottage Ornaments.

*"A Good Antique is a  
Good Investment"*

**Dorothy O. Schubart**  
INCORPORATED

651 MAIN STREET  
NEW ROCHELLE  
NEW YORK

Telephone NEW ROCHELLE 6692



BREAKFAST TABLE (c. 1790)  
Sheraton style; of mahogany with banded top; and with supports inlaid with medallions outlined with holly. Octagonal top, 4'3½" x 3'1½"; height 2'5".

THE old-time breakfast table meets perfectly all the dining requirements of the small family in the small house. It occupies little space, yet easily accommodates several persons; and it is uncommonly decorative. The Rosenbach Galleries are showing several choice examples of this increasingly popular type of table.

*Antique Furniture, Rare Books, Prints, Textiles, Objects of Art*

**The ROSENBACH COMPANY**

273 MADISON AVENUE, NEW YORK

1320 WALNUT STREET, PHILADELPHIA



# Special Notice to Western Buyers

"FAIR OAKS," at 615 Greenleaf Avenue, Glencoe, Illinois, with Mrs. Ruth Benton Lincoln in charge, carries the same line of American Antiques that has made the reputation of our place at Whitemarsh.

The Western buyer and the Western trade are invited to visit the Glencoe Branch. (Phone Glencoe 41.)

Those interested in Antiques should not miss the Whitemarsh section. Settled as early as 1691, it is wealthy in historic lore and romance, and particularly rich in antiques. Shops of excellent repute are in our immediate neighborhood. If we are advised by phone (Whitemarsh 18-68) we are glad to meet out of town visitors at the Chestnut Hill Stations of either Reading or Pennsylvania railroads.

BETHLEHEM PIKE  
WHITEMARSH, PA.

(3 miles north of Phila. City Line)

The

## Hayloft

Everything Guaranteed as Represented

BRANCH:  
"FAIR OAKS"  
615 Greenleaf Avenue  
GLENCOE, ILL.



## The FRUIT OF A YEAR OF SEEKING & SELECTING



TO buy Italian antiques abroad one must know Italy, its language, its customs, and its obscure pathways to old treasures.

Mr. Lualdi, with all this knowledge and with an artist's training to supplement it, has spent a year in Europe, searching the antique market.

We are signalizing his return by opening within a week or two, New and Permanent Show Rooms at 11-13 Newbury Street, where we are displaying the marvellous treasure trove of Mr. Lualdi's journey: furniture, textiles, metalwares, and a large line of exceptional Garden Furniture.

**A. LUALDI, Inc., 31 Newbury Street, BOSTON, MASS.**



MORE ITEMS FROM MY CONSTANTLY CHANGING SUPPLIES OF OLD FURNITURE

HERE are pictured items that, set in line, would reach all the way from Plymouth Rock to the Victoria Monument. They come in at one door and out another so fast that I can scarcely keep track of them. I have held these pieces long enough to photograph and number them. Please order by number.

*Prices Strictly Wholesale*

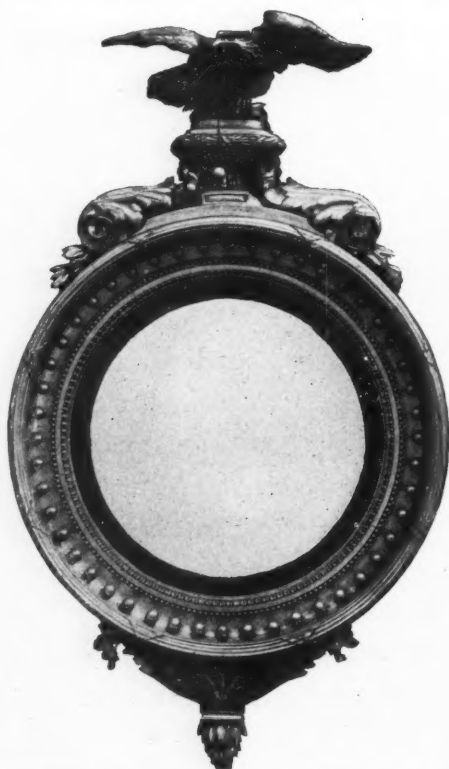
*Packing and Crating Free*

## W. B. SPAULDING'S ANTIQUE SHOP

*Formerly at Georgetown  
—since 1897*

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

*Everything guaranteed  
as represented*



An exceptionally fine Convex Mirror in beautifully carved gilt frame; with particularly fine carved eagle and leaf pediment. 5 feet by 3 feet. Several others in stock various patterns.

## J. CORKILL

460 NEW CHESTER ROAD, ROCK FERRY,  
*Birkenhead, England*

*10 minutes from Liverpool  
20 minutes from Chester*

*CABLES: Antiques, Birkenhead  
TELEPHONE: Rock Ferry 198*

*Established 1866*

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST INTERESTING  
STOCKS OF GENUINE ANTIQUES IN THE COUNTRY

*Furniture Pottery Porcelain Glass  
Silver Sheffield Plate Needlework  
Long-Case and Bracket Clocks*

A large stock of furniture, glass, china, pewter, etc., suitable  
for the American market.

All details of packing and shipping personally attended to.

4175  
A H A P P Y N E W Y E A R

## Florian Papp

HAS inaugurated the New Year by placing on exhibition a most interesting and remarkable collection of genuine early American and old English furniture, which he has collected very carefully and with great discrimination. His aim has been to bring together rare and unusual pieces which he may offer to the public with much pleasure in their excellence and yet at very low figures. His desire is to impress upon the American people the fact that here in his establishment of six floors can be secured antiques which are genuine in every sense of the word and which are guaranteed in every respect to be precisely as represented.

FLORIAN PAPP, 684 *Lexington Avenue*, NEW YORK CITY

Telephone PLAZA 0378

## GORDON *of* LONDON

*Wholesale Antique Importers*

NEW YORK: 306 East 59th Street

Consignments  
Every  
Fortnight

Apply for Prices

Telephone  
REGENT 7175



OFFICE SECTION OF WAREHOUSE



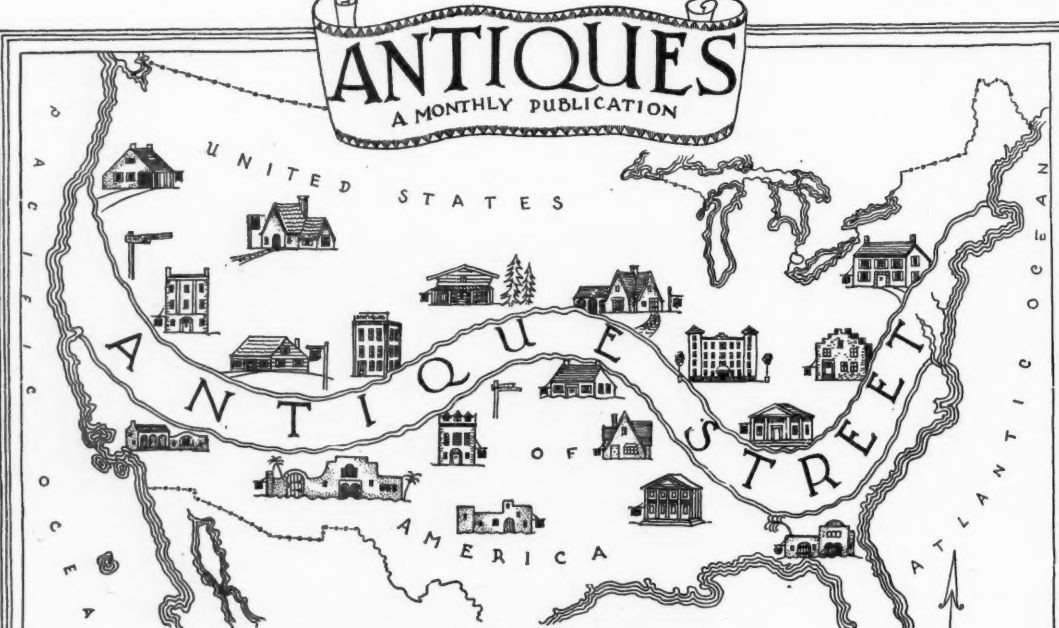
# EARLY AMERICAN FURNITURE

*A Fine Collection of  
Choice Pieces  
Always on  
View*

## MARGOLIS SHOP

1132 Madison Avenue, New York City

THREE BLOCKS FROM THE AMERICAN WING OF THE  
METROPOLITAN MUSEUM



**ANTIQUES**  
A MONTHLY PUBLICATION

UNITED STATES

PACIFIC OCEAN

ATLANTIC OCEAN

ANTIQUE STREET

AMERICA

**IS YOUR SHOP ON ANTIQUE STREET?**

*ANTIQUE STREET* stretches across America. At least once each month every important buyer of antiques travels it from end to end. He notices names, he studies the shop offerings, he buys what pleases him, and, at the same time, extends his acquaintances among dealers.

Is your shop on this street? It will pay you to have it there.

At small expense you can rent a place on *ANTIQUE STREET* with the assurance that your customers and thousands of other buyers of antiques will visit you at least once each month. For *ANTIQUE STREET* is in the advertising pages of the magazine *ANTIQUES*, the first publication in its field in America.

For better business place your shop on *ANTIQUE STREET*  
Write for rates today

ANTIQUES, 683 Atlantic Avenue, BOSTON, MASSACHUSETTS

PAINTED AND UNPAINTED PEASANT FURNITURE

# C. VANDEVERE HOWARD

141 EAST 57th STREET, NEW YORK CITY

IMPORTER  
of ENGLISH  
and Continental  
ANTIQUES

WHOLESALE and Retail



A LARGE COLLECTION OF CHIPPENDALE CHAIRS,  
SINGLES, PAIRS AND SETS



*Chippendale Mahogany Saddle  
Seat Armchair. Charming on  
account of its small size and  
graceful proportions.  
Circa 1770*

IMPORTATIONS RECEIVED MONTHLY



## SPODE'S Dresden Rose

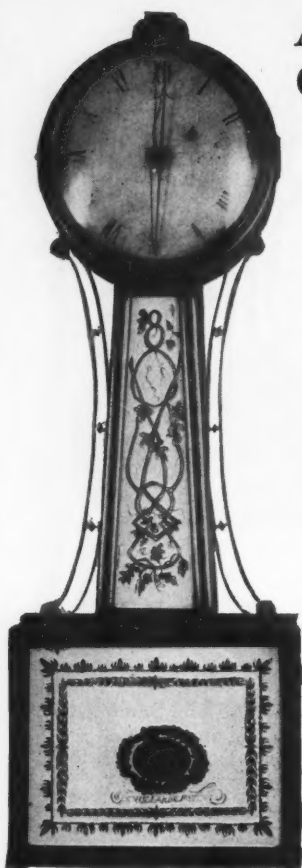
THE accompanying illustration shows SPODE'S  
**Dresden Rose** pattern on bone china. The  
shape is considered a classic in English China,  
and was originally modeled for the Duke of

Sutherland, from a famous old silver service.

The applied decoration is painted in warm  
rich enamel sprays, the edge and handles being  
lined with best burnished gold.

Stock carried in New York  
Send for samples and prices

COPELAND & THOMPSON, Inc., 206 Fifth Avenue, NEW YORK CITY



## A WILLARD CLOCK

(LACQUERED CASE)

ONE of the very small number of a type produced by Simon Willard and his son in their brief partnership. See ANTIQUES, Vol. VI, p. 144.

(Glass panels are renewals. An original eagle finial does not appear in the illustration.)

My Stock includes

### 1200 CLOCKS

shelf, hall, and wall by

WILLARD, TERRY,

SETH THOMAS,

HOADLEY, JEROME  
and other old makers.

Also some fine old English and French Mantel Clocks.

If you love old clocks you will enjoy a visit to my shop.

**J. Henry Schottler**

103 Lexington Avenue  
NEW YORK, N.Y.

Telephone MADISON SQUARE 5047



*This month the Blue Door offers of special interest:*

Set of 6 turtle-back Hitchcock chairs . . . . . \$375  
Mahogany claw and ball swell-front bureau . . . . . 450  
Curly maple bureau, old brasses . . . . . 275  
Large and small gate-leg tables; small pine settle seat; large  
tavern table; small candlestands; hanging shelves; Chippen-  
dale mirrors; old blue china; extensive line of hooked rugs;  
quilts; and pewter.

*Decorating department with helpful suggestions  
Extensive gift department*

L  
U  
N  
C  
H  
E  
O  
N

**The Blue Door**

14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

T  
E  
A  
D  
I  
N  
N  
E  
R

## THE 16 EAST 13<sup>th</sup> STREET ANTIQUE SHOP

*New York City*



Our fall stock of  
American antiques is  
unusually good.

Furniture, paneling,  
feather boards, man-  
tels, hardware.

Everything for the  
old-fashioned house.



WE DO EXPERT RESTORING

*Everything Guaranteed as Represented*



No. 121

1"-1 1/4"-1 1/2"-2"

AUTHENTIC REPRODUCTIONS OF  
DOMESTIC AND IMPORTED  
FURNITURE HARDWARE  
PLASTIC WOOD

*Old brasses repaired and  
missing parts replaced*

**A. L. FIRMIN**

34-36 Portland Street, BOSTON, MASS.





## CLOSED FOR THE WINTER

My shop will be closed during  
the next three months. It  
will be open for busi-  
ness again in  
the spring



**Flora M. Boardman**

107 Clark Road      LOWELL, MASSACHUSETTS  
25 miles north of Boston

*Everything Guaranteed as Represented*



PAIR OF PHILADELPHIA CHIPPENDALE CHAIRS (Mahogany)

IN our shop the collector does  
not pay for scenery nor for sales-  
manship, but only for antiques as  
we find them in their old-time  
homes—choice pieces that have  
been cherished.

**Winick & Sherman**

613 Lexington Avenue

NEW YORK

Ye Oddes and Ye Ends of Bygones

**MORTIMER J. DOWNING**

DEALER IN

*Antiques*

*Bric-a-Brac*

*and Curios*



Room 305, Plaza Art Building  
9 EAST 59TH STREET, *New York City*



Dealers Invited

Member of  
The Antique and Decorative Arts League  
New York City



### *Lamps and Shades*

Complete as illustrated      \$65  
Shade alone—four old French prints with cut-out windows mounted on gold  
color silk      \$40  
Sandwich glass lamp fitted with Godey shade, 8 inches, \$15, 10 inches, \$20, 12  
inches, \$25.

### *Waste Baskets*

Made of heavy board: Hunting scene, \$8, Godey print, \$5, French print, \$8,  
Ship print, \$5.

### *Decorative Boxes*

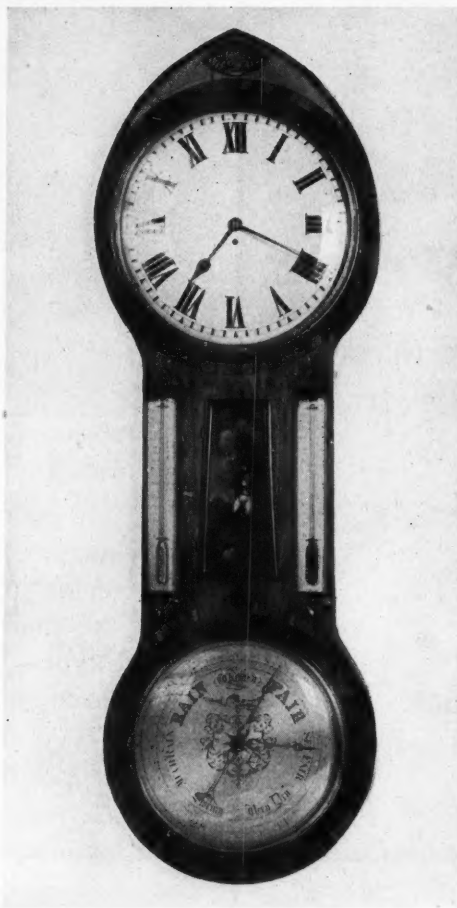
Assorted colors, old prints: Match boxes, \$1, handkerchief boxes, \$2, cigarette  
boxes, \$3, work boxes, \$5.

**OX BOW ANTIQUE SHOP**

130 Charles Street

::

BOSTON, MASS.



## *A Fine Old Sheraton Clock*

THE Clock pictured above is most unusual both on account of its shape, and of the combination. It is seldom that one finds an old Sheraton Clock having attached to it a Barometer and two Thermometers, one of which is spirit, and the other mercury.

It is made of the finest old San Domingo Mahogany, cross banded in circles with lighter Mahogany. It is also inlaid with Satinwood, Ebony and Kingwood.

The painting in the centre door may have been a later addition, but it is exceptionally fine, and was no doubt painted by an artist of merit.

I have this Clock now on exhibition at my Galleries, together with many other rare Clocks of the 17th and 18th Centuries.



**LOUIS JOSEPH**

379, 381, 383 *Boylston Street*

BOSTON, MASS.

*Antiques  
with a written  
guarantee*

*Antiques  
priced most  
moderately*

If one must make resolutions at this time of the year — why not the decision to renew that subscription to *ANTIQUES* without further delay?

For, really, it is unfair both to reader and to publisher that a magazine should continue to be sent after the term of its subscription has expired.

The reader should not be placed under apparent obligation by the receipt of a periodical beyond the period of his ordering. And, *ANTIQUES*, at any rate, dis-



*A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.*

*Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass., under the Act of March 3, 1879.*

# ANTIQUES

Vol. XI JANUARY, 1927 No. 1

|   | PAGE                      |
|---|---------------------------|
| King George II, Staffordshire Figure . . . . .  | Cover                     |
| A European Pewter Collection . . . . .          | Frontispiece              |
| The Editor's Attic . . . . .                    | 25                        |
| Staffordshire Figures of the Eighteenth Century |                           |
| <i>Mrs. Gordon-Stables</i>                      | 28                        |
| European Continental Pewter, Part I,            |                           |
| <i>Howard Herschel Cotterell</i>                | 33                        |
| Concerning Some Empire Sofas . . . . .          | <i>The Editor</i> 41      |
| A Council of Ministers . . . . .                | <i>Louise Karr</i> 45     |
| Distinguishing Good Hooked Rugs . . . . .       | <i>Elizabeth Waugh</i> 47 |
| London Notes . . . . .                          | <i>F.C.</i> 51            |
| Shop Talk . . . . .                             | <i>Bondome</i> 53         |
| Current Books . . . . .                         | 54                        |
| Lectures and Exhibits . . . . .                 | 56                        |
| Questions and Answers . . . . .                 | 57                        |

Published at 683 *Atlantic Avenue*, BOSTON  
\$4.00 the year 50 cents the copy

HOMER EATON KEYES, *Editor*  
ALICE VAN LEER CARRICK, *Editorial Consultant*

LAWRENCE E. SPIVAK, *Business Manager*  
SIDNEY M. MILLS, *New England Representative, Boston Office*  
Published by *ANTIQUES, Incorporated*  
FREDERICK E. ATWOOD, *Treasurer*

TELEPHONE

LIBERTY 3118

likes to play the role of an importunate guest demanding hospitality where invitation has been withheld.

This is good theory — all of it. But, since human beings are liable to procrastinate, its application sometimes occasions inconvenience. *ANTIQUES* has not a single September, October or November number for filling gaps in subscription sequences.

The December edition of *ANTIQUES* is the largest yet printed; but it may not suffice to meet belated calls.



*Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.*

Copyright, 1926, by FREDERICK E. ATWOOD, *Treasurer of ANTIQUES, Incorporated.*



DRESSING TABLE  
(c. 1710)

WALNUT. DRAWER  
FRONTS BORDERED  
WITH HERRINGBONE  
INLAY

## Henry V. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF  
FINE FURNITURE AND ITS APPURTENANCES  
CONSULTATIONS :: SPECIAL COMMISSIONS

126 East 57th Street  
NEW YORK CITY





#### A EUROPEAN PEWTER COLLECTION

Readers of *ANTIQUES* will be interested in this Swiss dining room and its arrangement of an exceptional collection of pewter. Immediately at the left of the door hangs, from an iron bracket, a *biberon*, concerning which *ANTIQUES* has already published some discussion (Vol. VII, p. 246, and Vol. VIII, p. 217.) To the left of this, again, appears, as part of the general room fitment, a lavabo basin, or *aquamanile*, with dolphin-shaped water container above. Such pieces were a dining room feature in days past. Other items will be discussed in the course of the series of articles on European pewter by H. H. Cotterell which begins in this number.

*From the home of Caspar Hirsbrunner, Lucerne, Switzerland.*

---

# ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND  
INTEREST IN *TIMES PAST* & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

---

Volume XI

JANUARY, 1927

Number I

---

## The Editor's Attic

### *Salutatory*

WITH this issue, ANTIQUES begins its sixth year of publication. The magazine is, obviously, still to be viewed as something of an infant in the periodical field; hence the Attic will refrain from celebrating the birthday by hanging flags from its eaves, by blowing clarion bugles from its window lunettes, or by erecting beside its narrow portal twin plaster statues, one gazing steadfastly beneath shaded hand to the ruddy West in token of triumphant retrospect, the other similarly scanning the golden East by way of symbolizing a boundless destiny. Such performances go with silver jubilees and sesqui-centennials; not with the cracking of a new tooth or two.

Nevertheless, it is true that infant magazines, like infants in general, must encounter a period of greatest mortality, whose successful passing is assumed to augur well for long continued survival. There is a saying that widowers and babies are with difficulty brought through a second summer. Magazines, on the other hand, are assumed to enjoy rather delicate health for a matter of five years. And if, occasionally, Jove splits his pate to yield a progeny full grown, the event offers miraculous exception to the rule of small beginnings and toilsome early progress. It seems, therefore, permissible for ANTIQUES to experience a sense of modest elation at having successfully traversed its period of peril; and at the same time to record a word of gratitude to those whose loyal encouragement, given in a thousand different ways, has contributed to a happy culmination.

### *Much Still to Be Said*

WHEN ANTIQUES began, its well-wishers were kind in their expressions of good will. Yet, there were those who doubted that fresh material for such a publication could be secured for more than a year, or two, at most, and that, within the boundaries of such time, the magazine would be obliged to shut up for lack of something to say. Fortunately such pessimistic prognostications have proved unfounded. With each added month of experience, ANTIQUES

has uncovered increasingly rich sources of available information and has mapped out ever-widening fields inviting to present and future research. At no time have the editorial problems of the magazine been so much those of finding appropriate subject matter as of commanding adequate facilities for thorough preparation of material and sufficient space for its satisfactory presentation.

### *A Nation of Collectors*

SUCH confession of occasional difficulty constitutes, it may be hoped, no more than a fugitive display of that divine dissatisfaction without whose urge progress becomes impossible. If so, it may be accepted as an indication of future promise for ANTIQUES. The passion for collecting in America is constantly increasing in volume; it is increasing, likewise, in intelligence. Search for the roots of those arts which feed modern industry has become part of the general movement. History becomes less concerned with human turmoil and upheaval than with the monuments, great and small, which creative genius has erected amid oases of peace.

Something more than love of luxury is apparent in all this, something more than the striving of ostentation to surround itself with rare adornment. The truth of the matter is that America has suddenly become really conscious of its own brave past and of its present rights as heir of all the ages. The nation's immediate task is that of collecting and appraising its vast inheritance. To assist, as effectively as may be, in that tremendous undertaking is the purpose of ANTIQUES. It is a purpose sufficiently all-embracing to ensure the magazine of useful and absorbing occupation during many years to come.

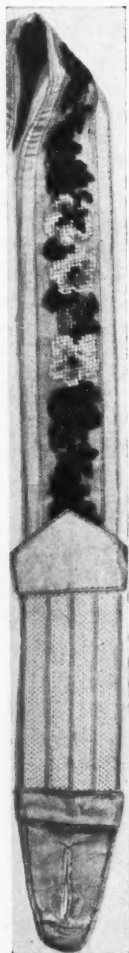
### *The Index to Volume X*

In preparing the Index to ANTIQUES for the last six months an attempt at simplification has been made. This may or may not prove successful; but the Index is ready for those who wish it.

### *Galluses Sunt Diversae*

FROM those foreign news dispatches which are given precedence in the daily papers, the Attic is pleased to learn that "ornamental suspenders are the latest innovations of the Beau Brummels of Bond Street", the new fad taking the form of "stenciled or woven pictures on the shoulder straps of the braces". If this be true, we are, indeed, retracing our steps rapidly toward the Victorian period so lately and vociferously derided.

It was only yesterday that the male individual who supported his trousers by other means than a belt confessed the fact, not without shame, as a necessitous capitulation to an overflowing waistline. Three years ago, however, Philip Hale, in the *Boston Herald*, presaged the restoration of suspenders to their place among the wardrobe accessories of that oft cited but seldom seen individual — the well-dressed man. At the time, Mr. Hale's observations drew some fire of historical comment and anecdote;



but the resurgence of suspenders, if it actually occurred according to schedule, aroused no extraordinary hubbub. Now, however, bearing the intitulation of *braces*, and gauded with stenciled or woven pictures,

these humble habiliments are heralded from abroad as a swanking novelty. And, of course, they are nothing of the kind.

Sixty-odd years ago, gay suspenders were of almost universal employment. The store articles were arabesqued with machine-woven adornment; but that man was poor of admiring and industrious female friends who could not boast at least one pair of braces elaborately cross-stitch embroidered by hand.

Such a gift was considered an appropriate and not too intimate token from a young lady to her betrothed. The Attic is privileged to introduce two fragments of such betrothal offerings — one belonging to Mrs. Charles E. Griffith of Glen Ridge, New Jersey, and the other to Mrs. C. A. Adams of Middlebury, Vermont. The first specimen was wrought by a European ancestress and, now, bordered with golden braid, has been released to the serving of purely decorative ends; the other, while not now actively employed, still maintains some visible means of support.

Both specimens are products of the mid-nineteenth century craze for homemade art and for the broadcasting of its manifestations as mementos of affectionate regard. In those enviable Victorian days, the approach of Christmas found the women-folk of the family absorbed in the production of fancy work. The passing of the festival left wide circles of friends inextricably submerged beneath an extraordinary assortment of hand-wrought tributes. In her *Lady's Manual of Fancy Work*, published in 1858, Mrs. Pullan enumerates items of "ladies' ornamental work" suitable for presents. Her list includes antimacassars, book markers, cushions, doilies, foot muffs, lambrequins, mats, mitts, penwipers, sachets, shaving books, smoking caps, tobacco bags, slippers, and "braces (suspenders) generally on canvas, black or white". If the re-appearance of the last of these suitabilities implies the probable return of all the others into popular circulation, the present generation should at once endeavor to forestall the disaster by taking swift and sacrificial measures to propitiate the evidently offended gods.

### *Not All Pineapples*

THE Thomas Hope, to whose designing gifts the cupboard here illustrated is credited, is not to be confused with Thomas Hope, the dilettante architect, designer, and novelist, who helped the course of Empire furniture along its way in early nineteenth century England. Yet the Hope of our immediate concern was an Englishman — born in Tenterden, County Kent, England, December 25, 1757, and educated, it would appear, as an architect.

He came to America, it is said, accompanying Ralph Isard, the younger, to build the latter's house in Charleston, South Carolina. The establishment is now the residence of the Bishop of Charleston.

During his early days in America, Hope fell in love with a Southern girl, Elizabeth Large, of Cherams Hill. The two were married March 4, 1793. Two children were born of the union. Thomas Hope's services as architect seem to have been in considerable demand throughout the South. In 1820, the year of his death, he was engaged in building



operations at Boatyard, now known as Kingsport, Tennessee.

Soon after his marriage, Hope had moved to Knoxville, Tennessee, and here he built a brick mansion subsequently known as *Trafalgar*. When, in recent years, this old house interfered with the progress of the Southern Railway, it was marked for destruction. But, before the threatened sacrifice, Albert Guinn Hope, great-grandson of the architect, succeeded in rescuing this corner cupboard from the place and in transferring it to his own home in Knoxville. The circumstance that *Trafalgar* was eventually spared

does not impair Mr. Hope's satisfaction in his acquisition.

Evidently constructed of native southern pine, this cupboard was originally painted. Its design is simple and dignified, all its lines are straight, and its decoration consists of no more than a fluted frieze above the lower section and a finely denticulated cornice at the top of the edifice. So much of eighteenth century exquisiteness in the South was crushed out forever under the heavy tyranny of the Empire and post-Empire styles that it is pleasant to record occasional survivals such as this cupboard.

Another pleasing piece of Southern provenance is a small serpentine front mahogany chest of drawers, belonging to Mrs. Benjamin A. Morton of Knoxville. Its date lies probably between 1795 and 1800. A rather wide strip of inlay above a reversed fan, or sunburst, likewise inlaid, seems a favorite apron finish for certain of these Hepplewhite specimens that have been found in Pennsylvania and further to the southward. To what extent the more striking manifestations of this decoration are indicative of old-time local preferences or are incidental to more recent repair and restoration would be impossible to determine. The lines of Mrs. Morton's chest of drawers are graceful, and the proportions are carefully studied. The unusually reduced overhang of the top board gives the piece an aspect of singularly crisp tidiness. Mrs. Morton made her purchase in Virginia. Whether or not the chest was made in that state there is no sure means of determining.

For photographs and particulars concerning cupboard and chest of drawers, the Attic is indebted to the respective owners of these pieces; for generous helpfulness in bringing the material together, to Miss Sophie Harrill, of Knoxville, who, having become resentful of Northern insinuations as to the preponderance of pineapples among antiquities of the South, has undertaken to furnish proof of the existence of far finer fruits of early craftsmanship below the Mason and Dixon line.



CORNER CUPBOARD (c. 1805)



CHEST OF DRAWERS (c. 1790)



Fig. 1 (center) — HUDIBRAS ON HORSEBACK (Astbury); (sides) — PUTTI ON LIONS (Ralph Wood)

An interesting contrast between early eighteenth century honest rusticity and late eighteenth century artificial urbanity.

## Staffordshire Figures of the Eighteenth Century

By MRS. GORDON-STABLES

THE fact that very little of real critical value has thus far been published on the subject of Staffordshire figures is, perhaps, a matter for rejoicing rather than for regret, since it leaves the field open to individual and unbiased judgment of a branch of artistic output of which a modern craze tends to confuse the issues. There have, indeed, been a great unearthing of records and documents, a great sifting of evidence concerning methods of glazing and firing, a great effort to assign definite pieces to specific modelers, and so on; but the result of all this industry, when finally boiled down, gives comparatively little, and still leaves opportunity for independent speculation and the exercise of originality and taste on the part of the potential collector.

For the sake of convenience, certain figures of archaic type, such as *The Lady Holding a Fan*, *The Pair of Lovers Seated on a Rock* (Figs. 4 and 2), and others of similar aspect, are now comprehensively referred to as by Astbury, that master-potter who trained under the Brothers Elers, Dutchmen, who settled in England toward the close of the seventeenth century and introduced into their new abode the use

of salt in the production of glazes.\* The Brothers Elers were technicians; Astbury was the artist who made use of their technique to enhance his own work as modeler and designer. It is customary to describe his figures as crude, or even coarse; but those to whom primitive art makes a real appeal discover in them the directness and force of the truly archaic.



Fig. 2 — TWO LOVERS ON A ROCK (Astbury)

This example is lead-glazed with yellow, bright green, blue-green and purple-brown. The group usually occurs in white salt-glaze.

These vigorous small sculptures appear to have emanated from a man who had been spared contact with a more highly evolved art, and who could, in consequence, approach his task with mind unconfused and undominated. And yet, in spite of this, there would seem to abide in Astbury's unsophisticated renderings of man and beast something of the virility and beauty of early Chinese art, so that, now and again, one is tempted to believe that, in some way or other, he must have been touched by that fondness for Oriental modes which, following the rise of the East India Company, manifested itself in so many branches of art during the entire eighteenth century in England.

\*John Astbury is said to have been born about 1678, and to have died in 1743. To his son Thomas some writers incline to give chief credit for developing figure work and for improving methods of treating pottery clay.



On the whole, however, one is inclined to the view that, in the main, this haunting similarity is to be accounted for not by conscious or unconscious imitation, but by that inherent dynamic impulse which is part and parcel of primitive art, no matter among what races or in what period it manifests itself.

So archaic in type are many of the Astbury figures that, when shown to those ignorant of their history, they are usually attributed to a period antecedent to their own by at least two centuries, a fact which tends to corroborate the theory that, in England, art progresses at a slower rate than obtains in many European countries. Compare Astbury's output with the eighteenth century potting in Germany and France, and the validity of the contention becomes immediately obvious.

Now, although the figures produced by the Wood family of Burslem loom largest of all in the eyes of the average collector of Staffordshire, the careful student is disposed to dwell at great length upon Astbury and upon his pupil Thomas Whieldon; because in their comparatively rude modeling, exist both imaginative force and creative lifelikeness, whereas in the more advanced work of later masters, technique, by its own advancement, tends to lose in respect of eloquence.

Astbury's *Musicians* playing their various instruments, his *Hudibras* astride his nag (Figs. 4 and 5), may be possessed of limbs which appear strangely rudimentary in

structure; their features may recall the contours of half-penny buns with currants for eyes; yet, the more one studies them, the more one reacts to the life in these little objects. They *do* move and have their being, they *do* invoke music from their pipes and flageolets, they *do* make love and enter into conversation one with another.

In the greater number of works by later potters, the figures, academic in comparison, appear posed; they belong to the realm of the stage; and though, in point of the purely decorative, they may surpass the others, they are less appealing, less near to us.

As an example of this, regard Ralph Wood's *Strephon and Phyllis*, a group also known as *The Birdcage* (Fig. 3), which offers us a charming couple, unlike any real shepherd and shepherdess that ever truly existed, and who, one feels sure, must have deliberately ordered their costumes from a theatrical costumier, and studied their poses well before they sat for their portraits. Here they are, wondering very much what effect they are producing upon their audience.\* Note, too, the imperfect fashion in which heads are set on necks, and necks on shoulders — details in which the Woods seldom excelled. They had arrived at the stage when impeccability



Fig. 3 — STREPHON AND PHYLLIS (Ralph Wood)

An attempt to interpret in cottage statuary the bucolic romanticism of the French school of painting.

in such matters might reasonably be expected; but the expectation is not always satisfied.

\*Thomas Whieldon died in 1798. The chief members of the Wood family were Ralph the elder (1715-1772); his son Ralph (1748-1795); Aaron Wood (1717-1785), a mold cutter, brother of the elder Ralph; and Aaron's son Enoch (1759-1840).





Fig. 4—FIGURES (Astbury)

An extraordinary series, displaying powers of expressive delineation, with rare economy of effort, on the modeler's part. The bust of a man, and the figures of a woman (perhaps a Madonna) and child particularly deserve to be termed great little sculptures. In both pieces the artist has, all unconsciously, achieved those qualities of spontaneity and naïve directness for which modern sophistication labors in vain.

The work of Thomas Whieldon is by no means easy to identify, any more than that of the various members of the Wood family. Much that goes by Whieldon's name must actually have been made by Wedgwood; while Whieldon's fellow pupil, the elder Ralph Wood, was doubtless responsible for a good deal more. Whieldon specialized in animals rather than in men, and experimented freely in manganese splashed effects, and in tortoise-shell glazes—often with small regard to their appropriate use. His *Virgin and Child*, for instance, though an interesting piece of modeling, may hardly be said to look its most attractive as a bit of tortoise-shell ware.

It is fairly safe to assert that *no* figures which display the beady use of manganese for eyeballs may be correctly attributed to either Whieldon or the Woods, for, toward the end of his career Astbury him-



Fig. 5—HUDIBRAS ON HIS HORSE (Ralph Wood, Jr.)

Notable for its broad humor, its forceful modeling, and its lusciousness of glaze.

self discarded this device and adopted that of slightly tooling the eyes, without the addition of any local color at all. He left it for those who followed after him to adopt the method of bestowing a slight color wash and of developing elaborations of tooling. Of the latter, perhaps the finest example of all is to be found in the Wesley bust, (by Enoch Wood), in which the eyes are quite extraordinarily expressive (Fig. 6).

Under the Woods, both flesh tints and plain white are used during the same period, for faces; but of these two processes, the former, as a rule, creates the more pleasant effect. With the larger portion of the Woods' best pieces, John Voyez—one of those a-moral geniuses to whom everything, save so much as a stable code of ethics, comes easy—is almost certainly to be credited. Voyez, having left the employ of the Wedgwood firm under

somewhat shady circumstances (and here it may be remarked that some of his best modeling was done while in prison) entered the service of the Woods; and his name appears on a number of pieces, notably plaques, medallions, and other articles obviously glazed and potted by Ralph Wood, Jr., with whom Voyez seems to have worked in close and constant collaboration.\* In all, there were four successive generations of Ralph Woods; but, in the development of the potter's craft, *there were only two that count*; namely, the second Ralph Wood and his son.† It is these two, who, in conjunction with Enoch Wood, known affectionately as the "father of the potters", and Aaron Wood, brother of Ralph II, uncle of Ralph III, and father of Enoch, who left their impress on their craft.

When one considers the modest prices at which the majority of these Staffordshire figures were offered for sale, their quality is more than ever to be marvelled at. Even on examples that were to be vended at little more than a shilling apiece, the glaze amazes one by its translucency and brilliance.

Now that the market is being flooded with imitations of the original work, it is this quality in the glaze that establishes itself as the most reliable means of distinguishing the spurious from the genuine. The glaze employed at this period is so exquisite that it conveys to the surface of the clay a texture that, to the touch, seems almost like velvet. It is so rich in quality that there is no contradiction in describing it as, at the same time, soft and brilliant. And yet, strange to relate, it is only comparatively recently that this quality has been duly appreciated. Even those entrusted with the responsibility of buying for museums failed at one time to understand the merits of these early figures as compared with those dull, lifeless, enamel decorations that chip so horribly and give such a cheap effect to the whole.

It is often claimed that one can tell the genuine Wood figure by the fact that such a one invariably displays, in some portion or another of its anatomy, a space where the glaze has missed, and where, in consequence, one may make a mark with a lead pencil. But this is by no means a certain test, since there exist indubitable Wood figures on which no such area is to be discovered.

In the same way, the dictum that authentic examples must prove unglazed at the base is not to be regarded as infallible, since specimens are by no means infrequent

where the base is at least lightly brushed over with glaze. Apart from intrinsic evidence as to characteristics of modeling and of color, the glaze and the weight perhaps offer the most trustworthy guide to authenticity. The weight in the genuine figures is found to be distinctly slight in proportion to size, owing to the composition of the clays employed at the time. When a piece is heavy in the hand, it may be rejected with reasonable certainty.

Though the Wood family were the first to adopt the plan of stamping their figures with their name or their rebus (four trees side by side) they, nevertheless, frequently omitted their mark, so that a specimen without such a stamp may still be perfectly genuine. Ralph Wood, Sr. used a stamp in which his name appears in capital letters; thus, R. WOOD, while that of his son was RA WOOD. A series of mold numbers was also employed, but of these a considerable proportion still remains untraced. Hence, the collector of Staffordshire figures may hope to enjoy the triumph of discovering some hitherto unknown example.

Marked RA WOOD, BURSLEM, and bearing the mold number, 42, is the group, *Hudibras on His Horse*, a piece, which, in common with many another, has in it much of that sturdy humor which the novelist of the Five Towns, Arnold Bennett, has succeeded in bringing home to his readers. Indeed, in studying this Staffordshire pottery, one is conscious, over and over again, of that spirit of shrewd kindness, of self-reliant doggedness, of wit, of insight that are distinguishing characteristics of the folk of this part of the country.

When it comes to the portrayal of some popular divine, there is brought to the task a profound sense of reverence and respect. The different versions of the preachers Whitefield and Wesley are eloquent of the aspiration which both succeeded in arousing in their hearers, men only too ready to lend ear to those whom they believed capable of leading them into the straight and narrow path.

Of Wesley, Enoch Wood modeled from life the magnificent portrait bust which, though it was executed when the artist was but twenty-two years of age, yet is a superlative achievement in potting. It shows us Wesley at the age of seventy-eight, and is generally accepted as the classic presentment of the great divine in this, the closing stage of his career. In every line of the subtle modeling there is evidence of a keen realization of the arresting individuality of the sitter. The face is uncolored (with the exception of the slightest tinge to the eyes) and the gown is tinted to the same delicate shade of green as that



Fig. 6—JOHN WESLEY (Enoch Wood)

Face uncolored, robes green. A fine bit of portraiture.

\*C.f. Rackham and Read: *English Pottery*, New York, 1924, p. 102.

†Ralph and Aaron Wood were brothers, sons of a Ralph Wood, known as "the honest miller of Burslem" (b. 1676).—Ed.



employed in the Whitefield bust, at one time in the Stoner collection.

Frank Falkner in his volume *The Wood Family of Burslem*, which was published in 1912 — prior to the discovery of this particular version of Wesley — throws out the suggestion that some day a Wesley bust corresponding to the Whitefield might possibly come to light. It was not, however, until 1920 that he was proved in the wrong by the discovery of the bust here pictured. This, the only known specimen in existence, was one day brought in unexpectedly to the collector and author, Edward Sheldon, from whose keeping it later passed on to that of Mr. Andrade, its present owner.

I find the quality of humor conspicuously present both in the Whieldon bust of the Duke of Cumberland, a very debonair bit of work (*Fig. 7*), and in the Astbury group of King George II on horseback (*Cover*). In neither is there the slightest hint of that submissive state of mind which is so apt to overtake the portraitist, whether in paint or in pottery, at the thought of a royal sitter. There is an irrepressible jollity, a suggestion of the hail-fellow-well-met about both pieces that engages one's affections straightway. Were it not for the initials *G.R.* on the holsters of the mounted figure, one would hardly have suspected this to be a portrait of His Majesty, himself, as he appeared at the Battle of Dettingen, in 1743. The color of the group is particularly gay and jolly. The cocked hat is touched with green and brown; there are yellow buttonholes to the white tunic, and the tail of the jacket is green. Horse and trappings are in brown, with a touch of yellow in the holsters.

The earlier Staffordshire pieces keep to cream and brown, and it is believed that Astbury's first essays were

made in red clay. From the two-color experiments he passed on to three tints, introducing at the same time the manganese eyeballs, later abandoned. The George II figure belongs to the three-color era and was probably produced by the artist quite toward the end of his career.

Ralph Wood, in his companion pair of *Cupids* on their respective lion and lioness, was catering to the well-to-do townsman, the successful shopkeeper, or, possibly, a more aristocratic patron still. We feel the touch of Voyez in such pieces, as we do in the many *Venuses*, *Neptunes*, *Seasons*, and *Sphinxes* that emanated from the Wood factory. In these *Cupid* groups, the animals are, to my mind, finer than the little figures astride them; and suggest that an even more interesting and profitable hobby than the collecting of Staffordshire figures might be discovered in the collecting of Staffordshire animals. Horses and dogs, squirrels and goats, deer and rams, elephants and hippopotami, boars and bulls, all figure among the virile animal studies of the day and possess a spirited quality which marks them as works of art well deserving of specialization on the part of the collector.

The output of the Staffordshire factories during the eighteenth century was so varied that it would be impossible, even within the scope of a far more exhaustive review than this, to consider each and every type of figure produced during this epoch. It is by familiarity with the general work, by the constant handling of specimens, and patient concentration upon the various points of modeling,

color and glazes, that the potential collector will eventually come to discern, as if by second nature, the true from the false, the good from the indifferent, the old from the new.



Fig. 7 — THE DUKE OF CUMBERLAND (*Whieldon*)



THE OSTEND GATE AT BRUGES  
Blue Staffordshire plate by an unknown maker.



# European Continental Pewter

## Part I

By HOWARD HERSCHEL COTTERELL,\* F.R. Hist. S.

Author of *National Types of Old Pewter*, etc.

Copyright, 1927, by HOWARD HERSCHEL COTTERELL. All rights reserved.

### INTRODUCTION

A FIELD honeycombed with pitfalls, obstacles, tangles, and quasi-contradictions — such is the foothold afforded anyone essaying the task of discriminating *absolutely* between the types of pewter wares produced in the various countries of Europe. Indeed, the subject of Continental pewter types is so vast as, by its very immensity, to chill all but the most enthusiastic. Such, one feels, must be the explanation of the fact that, up to now, hardly a *material* word has been written on the subject, in the English tongue.

This amazing fact is nevertheless distressing, for the reasons that a great proportion of the pewter which one sees for sale in antique shops *is* European; and that it is an extremely rare occurrence to find a collection of pewter wherein there are *no* European pieces; and, further, that some of the most beautiful types known to collectors *are* to be found *nowhere except in European ware*. The collector who consistently restricts his collection so as entirely to exclude European pieces, does so, in my opinion, at far too great a sacrifice of much that is singularly beautiful and interesting.

But, returning to the difficulties referred to in my opening remarks: one of the chief obstacles, as one takes a first step across the threshold of the subject, is that of segregating the types of different countries. There is a natural overlapping, inevitable to close geographical relations. In order that this may be the more evident, I have included here a rough pre-1914 sketch-map (*Fig. 1*). By way of comparison, it will be of interest to know that the total areas of the countries here under observation — Austria, Belgium, France, Germany, Holland, Hungary, Italy, Scandinavia, and Switzerland — amount to but 1,125,400 square miles, as opposed to the 2,970,000 square miles in the United States of America. Yet such a variety of patterns and quantity of wares was produced within this comparatively limited territory as utterly to bewilder the imagination; and this takes no account of Russian and Spanish pewter, of which little is known at the present time.

From even a casual glance at the map, it will at once

be seen that pewter types prevalent, for example, in the northern part of Switzerland must have worked across the frontier into southern Germany, and *vice versa*; other types from northeastern France into Belgium; from eastern France into Germany; from southeastern France into Switzerland and Italy; from Holland into Germany; and *vice versa* in each instance. Some types of Dutch and Belgian pewter seem to offer the most difficult knot of all to untie.

Add to all this the fact that Austria, Belgium, France, Germany, Holland, Hungary, Italy, Scandinavia, Switzerland, and so on, had each its own rules and its own organizations, and that, in every large town in each country, there were pewterers whose numbers varied according to the importance of the place as a pewtering centre; and the utter futility of attempting here to tackle the whole subject in anything like the detail it merits, will be, at once, appreciated.

Many learned works on the pewter of various countries are already available, and others are in course of compila-



Fig. 1.

tion or of publication; but these works on individual countries, though written by the ablest authorities on the subject, and though replete with local knowledge, are all in the native tongue, and hence — quite apart from the high cost of acquiring them all — they are, except for the multi-linguist, as inaccessible as if they had not been written.

\*This is the first of a series of articles on Continental European pewter which Mr. Cotterell, assisted by other notable experts, is preparing for ANTIQUES. The completed work promises to be one of the most important and valuable contributions to the literature of collecting which has appeared. Its eventual publication in book form — amplified very considerably — is promised. — THE EDITOR.

It was to bridge this hiatus in our knowledge that I was urged to take up the subject in its present form.

Consideration of the possibility of one day tackling the subject was not new to me; but, hitherto, the task had been dismissed, if not as impossible, certainly as requiring far more time than I had to give; yet here was a direct call which I felt I could not allow to go unanswered. Spurred on in the idea by my friend Mr. Robert M. Vetter of Amsterdam, himself a great and discerning authority on the subject, and, throughout, aided and assisted by him to such an extent that I can never adequately express my thanks, I responded to the call. These notes, which I trust in part supply the need, are the result.

Of the value, the erudition, and the volume of Mr. Vetter's selfless contributions to this work, I cannot speak too highly. By every law of right, his name should accompany my own as author; but, as he prefers it otherwise, my sole redress lies in the dedication of these notes to him and to Mrs. Vetter, to whom — as also to Mr. P. J. Ducro of Amsterdam — I am immeasurably indebted for much of the fine photographic work for the illustrations which adorn these pages. All the accompanying marks, Figures 2-15, are the photographic work of the latter. Many of them were taken under most difficult conditions from the *inner sides* of the bottoms of flagons and similar vessels. To these, as to many others whose names appear throughout these pages, my sincere thanks are due for allowing me to reproduce their treasures and for help in many other ways.

So much by way of introduction.

#### THE TEST OF PEWTER MARKS

One realises that the cry will now at once go up for illustrations — and plenty of fine ones are to follow; but, before that feast is spread, it is essential that some attention be paid to the matter of *mark tests*, which will often be of greater help than illustrations. However, it is *not* my intention either to give lists of pewterers' names, or to delve into the subject of makers' marks; but to see what light may be thrown on the question of *quality marks, labels, and symbols*, over which various organizations exercised direct control, and which are of consequent service in enabling us, in a limited way, to obtain some knowledge of the country whence came the pieces which such marks identify.

The *labels* referred to above are in the form of labels, or cartouches, of various shapes, and bear certain words referring to the quality of the metal used. They were a guarantee of a certain standard, and, as they differed in various countries, their use for purposes of national identification is obvious.

Let us, however, first learn what clues are available as to the general interpretation of these European pewter marks. Their variety — *quality marks and labels, town and city marks, makers' marks*, and so on — is, at first sight,

calculated to bewilder the student; but, as Mr. Vetter so delightfully puts it:

A collector with some practical experience will, if aided by reading and by the study of other collections, acquire a certain flair, enabling him to draw rapid conclusions as to probable age and origin, especially if he keeps his eyes open, and *his ears shut* to the voluble assertions of the dealer. The general style of the mark, its position on the piece, and its depth will all assist him in his diagnosis.

#### EACH MARK HAS MEANING

The various devices appearing on individual pieces of pewter are not there for decoration; but each one has its meaning. Like English marks, the older Continental marks were very small, usually of an heraldic character, and, in design, free from ostentation; and they were couched in the language of emblems, as being of greater service to an illiterate public than words. But, from the beginning of the seventeenth century, what is known as the *three-touch system*, with its variants, has obtained; and it is with this system that the average collector — for whom these notes are designed — will mostly be concerned, since pewter of the earlier periods is now become so rare as to be, from the collector's point of view, virtually extinct.

#### ELEMENTS OF THE THREE-TOUCH SYSTEM

The three-touch system originally was made up of:

- a. The town or city arms, or other local device, indicative of place of origin.
- b. Maker's name, initials, touch or device.
- c. Quality marks, the number and variety of which will best be appreciated by a contemplation of the various organizations, guild prescriptions, and trade customs which governed their use in the several countries and towns.

Care should be taken not to confound this grouping of marks with the so-called imitation silver marks, which have been used by *Dutch* pewterers since the eighteenth century, and of which a typical illustration is given here (Fig. 2) for comparison with the varying types under the three-touch system, which we shall now consider.



Fig. 2 — DUTCH IMITATION SILVER MARK

The *X, crowned*, which surmounts this device must *not*, of course, be considered as part of the hall mark; but the whole mark was one die and was struck with one blow. It is Dutch, the "floating" angel with trumpet being typically so.

# TYPES OF THE THREE TOUCHES

## Type I.



Fig. 3

This type, in its purest form, is shown in Figure 3, and is struck with three blows; i.e., three separate dies. The example is from the *inside* of a teapot of about 1750.

It is made up of three separate stamps, arranged in accordance with the space available. The *flowers* with the initials constitute the maker's touch; the *lion rampant* emerging from the waves is the *arms* of Karlsbad; and the crowned *S. W. Fein Zin* is the *quality mark*, signifying that only pure tin, obtained from the mines at Schlaggenwald in Bohemia, was used for making the vessel.

## Type II.



Fig. 4

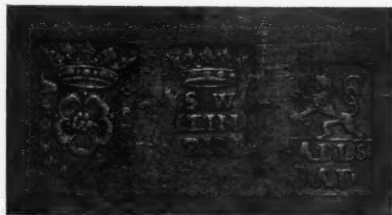


Fig. 5



Fig. 6

Figures 4 and 5 (*before 1750*), and Figure 6 (*c. 1750*), show three methods of applying the three-touch system, but grouped differently from the one shown above. In all these cases the *pewterer's name* is written out in full. Figure 4 reveals *I. Wilh Sticker*, residing at *S:Walt* (Schlaggenwald). The *lion with the miner's tools* — hammer and pick — is the *arms* of that town, with which the official quality label is combined. The maker's private device of *Jonah and the whale* is in the centre, probably punning with his Christian name. Figures 5 and 6 are self-explanatory.

## Type III.



Fig. 7

In Figure 7 is shown a variant, in that the town mark is omitted, its name *Augsburg* being introduced *at the bottom of the maker's touch*, which is the middle one, with the quality mark repeated on each side. The one shown in the illustration is one of the touches of the famous Sebald Ruprecht of Augsburg, dated 1712.

## Type IV.

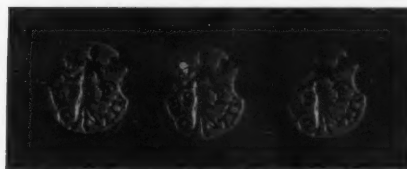


Fig. 8

Figure 8 gives yet another variant, where the maker's touch and the town mark are omitted, the system being complied with by *thrice repeated impression of the quality mark*, a very superficial compliance at best! Where one mark is repeated thrice, as in this case, to the exclusion of the others, it must always be the quality mark which is retained. The touches here contain the maker's initials, *S.P.*, which are those of an eighteenth century Frankfort pewterer.

## Type V.



Fig. 9

The omission of a special quality mark is, in itself, a silent admission of *second quality*. Figure 9 shows such a combination, on the left being the *arms* of the town of Eger, in Bohemia, and on the right the second quality mark of the *tall flagon* and the maker's initials. A date (*16-27*) is distributed over both marks, which are struck separately. The date refers to the year of establishment of the pewterer's shop.



Fig. 10

In Figure 10, the initials at the top are those of the maker, the shield on the left being the *arms* of Zurich, and the one on the right, apparently, those of the maker, or his touch. The whole is struck with one die. The touch is that of Hans Heinrich Boshard, a member of a well-known family of pewterers, (*c. 1700*).

## QUALITY MARKS

### Angels

Having thus briefly reviewed the system of marking, we must now turn to a short consideration of the *quality*



marks, of which by far the most frequent is the *angel*, the use of which was strictly reserved, by the most stringent regulations, for metal of the finest quality, free from lead, and carrying just sufficient copper, antimony, or bismuth to give it the requisite hardness. The angel was adopted throughout most of the European countries — Austria, Belgium, Denmark, Germany, Holland, Hungary, and Switzerland — as the sign of the *very best*, from the middle of the seventeenth century.

Embraced with the general term *angel* are all manner of winged female figures, whether seated, standing, flying, resting on an anchor, shield, or what-not, and carrying or holding, all sorts of attributes, such as palm branches, trumpets, swords, scales, and the like, and accompanied sometimes by small animals, deer or lambs.

It has been argued that, where three angels appear, as in Type IV, Figure 8, above, it implies that the metal is of superlatively good alloy; *but this is not the case*. There can be no better than the best, and the metal which bore one angel mark was every whit as good as if it had been covered with angels. The three angels, therefore, have solely to be regarded as a superficial compliance with the three-touch system.

Further, it has been found that the word *Englisch* usually appears on pieces of a style distinctly fashionable, or specially adapted for table use, as opposed to the plainer peasant or older style of wares.



Fig. 11



Fig. 11a



Fig. 12

Figures 11 and 12 show the use of the expressions *Englisch* and *Engli* respectively, both marks being from Frankfort, Germany. Figure 11 is the touch of a Frankfort pewterer named Klingling, the bell being allusive to his musical name. It is of the second half of the eighteenth century, whereas Figure 12 approximates 1780. In Figure 11a is given another illustration of the *Englisch Zin* mark, that of Andreas Wirz, of Zurich, of the first half of the eighteenth century.



Fig. 13

Sometimes a figure simulating an angel was used, perhaps with the idea of palming off second for first quality.

Figure 13 shows Mercury in place of an angel; but the word *Probzinn* above reveals the true meaning to the more careful observer. The date of this mark is the late eighteenth century. It is a unique mark in that it is a *very rare* instance of the word *Probzinn* on Swiss pewter, probably an attempt by the maker (Johann Widmer of Zurich) to introduce it, an attempt no doubt promptly stopped by the guild authorities.

#### THE USE OF "ENGLISCH"

The use of the words *Engel*, *Engels*, *Englisch*, *Engli*, *Anglais*, and the like, on European pewter has given rise to the misconception that pewter so marked was imported in the mass from England, which a short consideration of the facts may do much to remove.

*First*, it does *not* mean that pewter mined in England was used; though this was the case in some instances. *Secondly*, it is a known fact that most of the raw material of Swiss and German pewter was supplied by the tin mines of Saxony and Bohemia, whilst in Holland much of it was imported from the Straits Settlements.

It is, however, an undeniable fact that English pewter enjoyed a tremendous reputation on the Continent, *not so much for the raw material employed as for the manner in which such raw material was blended and treated.*

Such terms as *Engel Zin*, or *Engels Zin*, would seem to have reference merely to the fact that it was of *angel*; i.e., *first* quality; but the words *Englisch Tin* (or *Zin*), *Engli Tin*, *Etain Anglais*, and similar phrases, have direct reference, *not* to the fact that English tin was used, *but* that the metal was *treated after the English fashion*; i.e., by the addition of just so much copper or antimony as would harden it, a treatment adopted very widely in later years by European craftsmen, who formerly had alloyed their tin with lead. It is to be remembered, then, that tin inscribed as *Englisch*, *Engli*, *Anglais*, *Engel*, *Engels*, was *always entirely free from lead*.

In this connection, Mr. Vetter remarks that, by comparison of his London plates with contemporary Continental plate-pewter, which, although white, is soft, he can understand the tendency to make pewter as hard and ringing as the English metal!

#### THE QUALITY ROSE



Fig. 14

The *rose* was also used as a quality mark, guaranteeing sometimes first, sometimes a slightly inferior quality.

Figure 14 shows a typical example, taken from a Dutch piece of second quality, with the maker's initials inserted in the base of the crown, which is quite characteristic of Holland. This touch is early eighteenth century and differs but slightly from those of the seventeenth century.

#### MODERN IMITATIONS

The *angel*, being the best quality mark, appears, of course, on most of the imitation pewter which is being put on the market in such enormous quantities today. Where the *marks themselves* are modern imitations, the impression is shallow and of equal depth, and hence not calculated to deceive any but the veriest tyro; but where, as is unfortunately the case, old-established firms are using their *old* angel irons to mark their modern reproductions, the difficulty in detection is far more subtle, and one has to rely on one's own judgment of the metal, methods of manufacture, and so on.

I hope to be able to reproduce a few of the more dangerous of these marks, when treating the subject of Continental frauds.

#### UNMARKED ITEMS

Again, one comes across pieces bearing no marks at all, and such pieces are by no means to be despised for that reason alone; for, if the metal is good and the piece well-wrought and of pleasing design, the presence or absence of

a mark will be a matter of secondary moment to the true connoisseur.

In order to simplify the matter, I propose to give in tabular form, a list of the more familiar quality marks, labels, and symbols, showing in what countries and for which qualities they were used. It is not suggested that the list is complete, but it embraces the better known marks and should prove of much service.

Before giving this table, however, and by way of throwing light upon it, I should like to quote a passage from Jan Wagenaar's work on *Amsterdam*, where he gives certain information concerning the regulations of the Amsterdam Pewterers' Guild. As similar regulations were laid down in other places in Holland, it will be of more than local interest. The following is a translation of the passage\*:

*XLII. Pewterers' Guild.* The old rules and regulations, dated January 13, 1573, include, Tinnegieters (Pewterers) Kannemakers (Canmakers), Kannedekkers (Makers of potlids), Lepel Makers (Spoonmakers) and such people as lend pewter for hire. Further, the sellers of glass and earthenware vessels were under the jurisdiction of the Guild.

Regarding the composition of the metal used, various rules have been laid down stipulating that no other than the said proportions may be employed in this city. Power is given to the masters of the Guild, to satisfy themselves as to the adherence to these rules in the various shops.

Four sorts of pewter are allowed here, i.e., *blok tin*, *fyn roostin*, *keurtin* and *kleine keurtin*. *Blok tin* is the purest, without any addition whatsoever. It has to be marked with an *angel*. By some makers the arms of the city are added. The common fine pewter is called *roostin* because it must be marked with a rose. It must consist of ninety-four parts of *blok tin* mixed with eight parts of lead. The lowest grade of pewter must be marked with the city arms, besides which the letters K.K. must appear, meaning *Kleine Keur* (Small Test). It may be of lesser quality than the *keurtin*, but both sorts of *keur tin* may be used only for such wares as stills, koffie pots, beer and wine cans without spouts, syringes and enemas, funnels, inkstands, spoons, and ornamental work. Every pewterer may add his own mark provided same is known to the Guild-masters.

From the above it will be seen that, if a pewterer, in addition to the quality mark of the *angel*, struck his own private touch and the city arms too, the three-touch system was accomplished.

The above simple rules were flagrantly broken in the late eighteenth century, so much so that Mr. Vetter informs me that he has seen a piece marked with an *angel* and K.K., or *best* and *worst* qualities in one piece! Needless to say, it was in reality K.K.

Also, one finds such marks as an *angel* and a *rose* on the same piece in the eighteenth century, which may point to an intermediate quality. This combination, which is Dutch, is well shown in Figure 15, which I am able to give through the courtesy of M. C. Brandes, Esq., of Amsterdam.

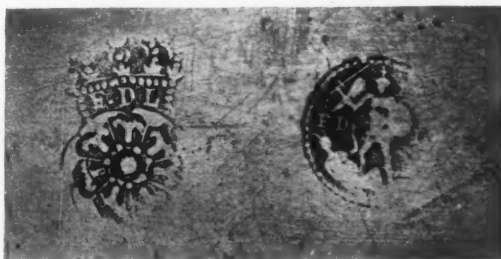


Fig. 15

\**Amsterdam*, 1766 edition, by Isaak Tirion, Tome IX, p. 204.

## QUALITY (OR "CONTROL") MARKS, LABELS &amp; SYMBOLS

| ALL PRE-1914 TERRITORIES →   | AUSTRIA |     |     | BELGIUM |     |     | FRANCE  |     |     | GERMANY        |     |     | HOLLAND |     |     | HUNGARY |     |     | ITALY   |     |     | SWITZER-<br>LAND |     |     | SCANDI-<br>NAVIA |     |     | RUSSIA=R<br>POLAND=P |     |     |
|--|---------|-----|-----|---------|-----|-----|---------|-----|-----|----------------|-----|-----|---------|-----|-----|---------|-----|-----|---------|-----|-----|------------------|-----|-----|------------------|-----|-----|----------------------|-----|-----|
|  | Quality |     |     | Quality |     |     | Quality |     |     | Quality        |     |     | Quality |     |     | Quality |     |     | Quality |     |     | Quality          |     |     | Quality          |     |     | Quality              |     |     |
|  | 1st     | 2nd | 3rd | 1st     | 2nd | 3rd | 1st     | 2nd | 3rd | 1st            | 2nd | 3rd | 1st     | 2nd | 3rd | 1st     | 2nd | 3rd | 1st     | 2nd | 3rd | 1st              | 2nd | 3rd | 1st              | 2nd | 3rd | 1st                  | 2nd | 3rd |
| ANGEL MARK   | X       |     |     | X       |     |     |         |     |     | X              |     |     | X       |     |     | X       |     |     |         |     |     | X                |     |     |                  |     |     |                      | XP  |     |
| *AMSTERDAM, ARMS OF<br>If alone, is the mark for use<br>on KEURTIN, or 3rd quality   |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| If with letters KK it is the<br>mark of KLEINE KEUR, q.v.  |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| If with Angel mark, it is the<br>symbol of BLOCK TIN, or<br>first quality  |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| †BELL, may be as a symbol for <i>Etain<br/>Sonnant</i>   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| BERGZINN, a Saxon and Bohemian ex-<br>pression meaning mountain tin, or<br>pure tin  | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| BLOC TIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     | X       |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| BLOCK TIN  |         |     |     |         |     |     |         |     |     | X              |     |     | †X      |     |     | X       |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| BLOCK ZIN(N)   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     | X       |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| BLOK TIN   |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| †C. = Compo  | X       |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     | X       |     |     |                  |     |     |                  |     |     |                      |     |     |
| C, Crowned = Does not mean <i>clair</i> or <i>con-</i><br><i>trol</i> but third quality or <i>Commun</i> ; i.e.,<br>common |         |     |     |         | X   |     |         | X   |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| CC, Crowned  |         |     |     |         |     |     |         | X   |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| Crowned—CLAAR UND LAUTER, i.e.,<br>clear & pure. An old Saxon quality<br>mark  |         |     |     |         |     |     |         |     |     | Saxony<br>X    |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| †COMPO   | X       |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     | X       |     |     |                  |     |     |                  |     |     |                      |     |     |
| †COMPOS  | X       |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     | X       |     |     |                  |     |     |                  |     |     |                      |     |     |
| CRISTALIN  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| CRISTAL ZIN  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| CROWN = KRONZINN, i.e., Crown tin  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| DEMI-FLEUR-DE-LYS  |         |     |     |         |     |     |         | X   |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| EAGLE, with human face   |         |     |     |         |     |     |         |     |     | Nuremberg<br>X |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| EAGLE, with Crown  |         |     |     |         |     |     |         |     |     | Nuremberg<br>X |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| EAGLE, with Crown & Rose   |         |     |     |         |     |     |         |     |     | Nuremberg<br>X |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGELI TIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENGELS TIN   |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGELS BLOCK ZIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     | X       |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENGELS GEPOLYST HART TIN   |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGELS HARD TIN  |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGELS PLOCK TIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENGELS ZIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     | X       |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENGELSK TIN = Angel Tin  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGLI BLOCK ZINN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     | X       |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENGLISCH AUGSPURG  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGLISCH TIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGLISCH ZIN(N)  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ENGL ZINN  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     | X       |     |     | X                |     |     |                  |     |     |                      |     |     |
| ENG ZIN  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     | X       |     |     | X                |     |     |                  |     |     |                      |     |     |
| ESTAIN ANGLAIS   |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ESTAIN FIN   |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ESTAING FIN  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ETAIN ANGLAIS  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| ETAIN ARGENTIN = Silvery tin   |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN BLANC = White tin  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN CLAIR = Clear tin  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN CRISTALIN  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN FIN  |         |     |     |         |     |     | X       |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN D'ANGLETERRE   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN FIN D'ANGLETERRE   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN FIN CRISTALIN  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN RAFFINE  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETAIN SONNANT  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETIN CRISTALIN   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETIN DANGLERRE (sic)   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| ETIN FIN   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| F, Crowned or uncrowned = Fein, Fin or<br>fine   |         |     |     |         |     |     |         |     |     |                |     |     | X       |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| F. C. = Fine Compo   | X       |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| F. E. = Fine Etain   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| FEIN BLOCK ZIN   |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FEIN BLOCK ZING  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FEIN COMPO   | X       |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| FEIN ZIN or F. Z.  | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     | X       |     |     | X                |     |     |                  |     |     |                      |     |     |
| FEIN ZINK  | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FEIN ZINN  | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FEINZINK   | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FESTES BLOCK ZINN  | X       |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| F. F. Crowned  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| †F. Crowned  |         |     |     |         |     |     |         |     |     | X              |     |     |         |     |     |         |     |     |         |     |     |                  |     |     |                  |     |     |                      |     |     |
| FIN  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FIN ETAIN  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FIN ETEIN  |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |
| FIN ETIN   |         |     |     |         |     |     |         |     |     |                |     |     |         |     |     |         |     |     |         |     |     | X                |     |     |                  |     |     |                      |     |     |



|     |     |
|-----|-----|
| end | 3rd |
|-----|-----|

|  |  |
|--|--|
|  |  |
|--|--|

|  |  |
|--|--|
|  |  |
|--|--|

## NOTES

Arms of a city, accompanied by a maker's private touch may be read as indicative of second quality pewter, or *Probzinn*.

It is probable that the *angel*, as a quality mark, originated in Holland. It was used in a limited way, on French pewter.

An *anchor* flanked by palm branches may mean *Feinzinn*.

The *miner's tools*, a crossed hammer and pick, appear in Saxon and Bohemian marks very frequently, but have no reference to quality.

A *lion with two tails*, working the rock with hammer and pick, is the arms of Schlaggenwald, Bohemia.

A *deer*, or *stag*, beside the *angel* is found in Frankfort touches.

It is not definitely known yet whether, in early times, the city arms or quality marks were impressed by a guild official — as a *hall mark* — or not. It is, however, certain that, in the majority of cases, the master himself saw to the marking of all his pewter. It would seem from old guild and government regulations that, in early times, *hall marking* was customary; but it is obvious that, with the expansion of the trade, such a custom was bound to disappear and that the guildmasters would have to content themselves with making occasional surprise visits of inspection.

To Jorgen Olrik, Esq., Managing Inspector of the Dansk Folke-Museum at Copenhagen, Denmark, I am indebted for the following and much further information concerning Danish pewter and its markings, most of which he has courteously permitted me to cull from his *Gammelt Tintoj*, published in *Tidsskrift For Industri*, Copenhagen, 1906, and for several fine photographs, many of them especially taken to illustrate my future notes on Danish pewter.

The foundation of the first Danish pewterers' guilds cannot be easily traced, but there is a well-known Charter of King Kristian V, which, in 1685, apparently confirms existing guild regulations.

These regulations would seem to have been adhered to fairly closely until the time of the pewter decline (c. 1800), and the marking done in accordance therewith permits of an easy distinction between the various qualities and from the types of other nations.

The regulations lay down the following, with regard to marking:

The standards of quality are to be as follows:

1. *Engelsk tin* (English tin) has to be marked with an *angel* in addition to a separate second touch of a *crowned rose* bearing the town arms on the *rose*. The second touch must bear also the name or initials of the maker and the year of his admission to membership of the guild; i.e., leave to start in business on his own account. If he was a member already in 1685, this date was to be added.

This combination is shown in Figure 16, where the quality mark of the *angel*, the arms of Copenhagen (three pinnacles) — are on the *rose* — and the maker's initials *E.L.B.*, and the date of his admission all appear.

2. *Kron tin* (crown tin), the second quality mark. This consists of the town arms surmounted by a shamrock or clover leaf, in which latter the name or initials of the maker were to appear, with the date also in the mark. Two differing examples of this type of quality mark are shown in Figures 17 and 18.

In the former the arms are again those of Copenhagen, whilst in the latter they are those of the town of Odense (the double lily).

(To be continued)



Fig. 17



Fig. 18

3. *Mang (g)ods* (mixed good) was the name of the third quality, and was to be marked twice with the maker's touch bearing his name. Unfortunately, owing to its rarity, I am unable to give an illustration of this form of marking.

Mr. Olrik says that Danish labels bearing such indication of quality are rarely found.

These simple rules, confirmed in 1685 by King Kristian, were found sufficient and practicable, and were followed with singular fidelity as compared with other countries, where a certain degree of anarchy would seem to have obtained from time to time.

*Krontin* agrees roughly with Nuremberg *probzinn* and is slightly below the standard of Dutch *keurtin*.

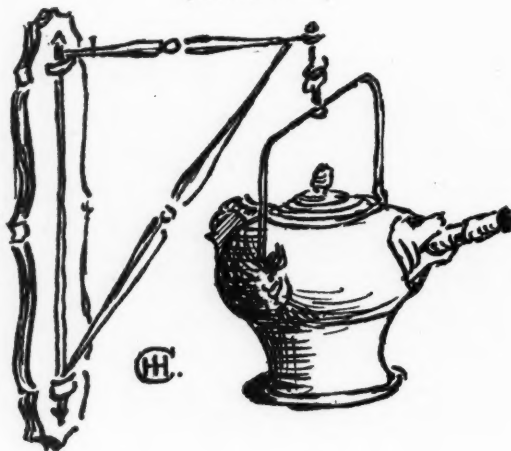
In Figure 19 is given a permissible form of compromise for *Engelsk tin*, where there is not sufficient space to admit of both the marks as shown in Figure 16.



Fig. 19

It is hoped that the foregoing remarks may have the desirable effect of simplifying the reading of the preceding table.

PEWTER BIBERON



## Concerning Some Empire Sofas

By THE EDITOR

OF the various types of furniture produced in conformity with the dictates of the so-called American Empire style, the sofa, today, seems to be the most generally available. There is reason for this. Relatively speaking, the sofa is the least cumbersome of Empire pieces; yet its proportions permit expression of such grandiosities of line and decoration as are essential to the style, without producing that aspect of pompous clumsiness which too frequently occurs in contemporary chairs, sideboards, beds, tables, dressers, and the like. Hence the Empire sofa accommodates itself quite placidly to the requirements of latter-day home-furnishing, and exhibits agreeable compatibility with less effulgent pieces of domestic Chippendale and Sheraton.

There are, however, greater variations in quality among American Empire sofas than among sofas of earlier vintages. During the eighteenth century, almost no one

attempted to design and produce furniture for public consumption until he had first served a severe apprenticeship as a cabinetmaker. In the untrammelled nineteenth century — due in part to the

elimination of various long-standing restrictions upon the trades, in part to the growth of quantity manufacturing — any person possessed of ingenuity and taste sufficient for constructing a hencoop might undertake home outfitting for his free and enlightened fellow citizens.

Eighteenth century furniture, therefore — however simple it may be — almost invariably bears the stamp of trained craftsmanship; whereas nineteenth century furniture is liable to betray the hand of the tasteless and vulgar tyro.

\* \* \*

And now a few words as to what Empire furniture really is, and whence came the elements of its style. First, a glance at a dictionary of dates. It was on July 14, 1789,



Fig. 1 — FRENCH EMPIRE COUCH (1800-1810)

In mahogany and gilt bronze. Upholstered in damask in appropriate classic style. A typical example.

From the Franklin K. Webber collection.



Fig. 2 — CONTINENTAL EMPIRE SOFA (1800-1810)

Painted black with carving in gilded wood. Upholstered in red damask, which, though not precisely of the period, is appropriate. A massive and striking piece, of a type from which, at long range, American examples were derived. The piece, while perhaps French, has certain Italian implications.

From the Franklin K. Webber collection.



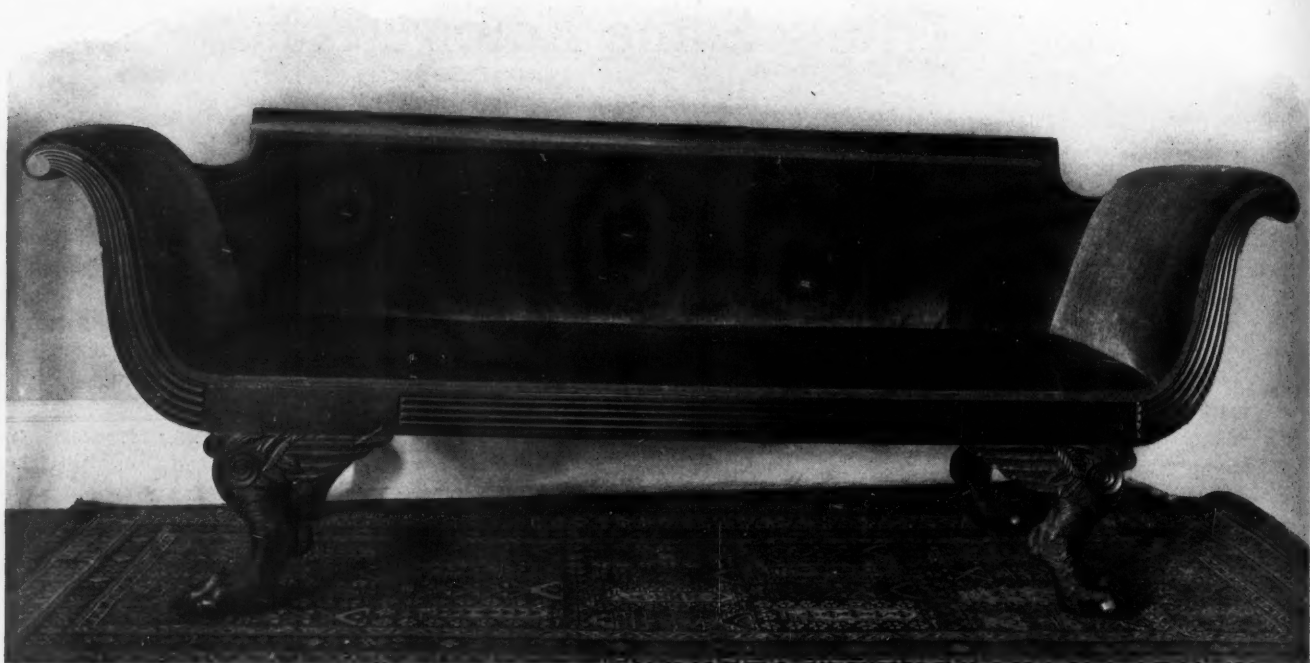


Fig. 3 — EMPIRE SOFA (1810-1820)

The upper part of this sofa, with its plain reeding, approximates the excellence of Duncan Phyfe, though the reeding itself seems to lack Phyfe's delicacy. The simplification of the feet, very similar to one of Phyfe's designs, gives to these supports a somewhat denuded aspect, without compensating appropriateness.

Owned by P. B. Rolfe.

that a Paris mob attacked the Bastille, destroyed that unsavory fortress, and, having decapitated the chief officers of the establishment, placed their heads on long poles, by way of demonstrating the effectiveness of popular government. Thus began the French Revolution. Three years later, in September 1792, the French Republic was proclaimed.

Back of this Revolution, as back of every great political upheaval, had worked a variety of propelling circumstances; but, preponderant among them, as usual, is discoverable the greed of poverty arrayed against the selfishness of possession. And, as usual, the theorists of the ascendant group visioned in their success the dawn of a new era of human happiness and contentment.

The Revolution, it will be remembered, occurred at a time when art and learning were still experiencing progressive thrills occasioned by fresh archaeological discoveries in the soil of Greece and of Italy. It was natural, therefore, that the laureates of the new régime should extol their shirt-tail compatriots — the *sans culottes* — as glorious reincarnations of the sternly virtuous folk of early Sparta and republican Rome. Meanwhile the arbiters of style, instead of being satisfied to draw inspiration for their own inventions from the mere perfume of the past, insisted upon establishing, in so far as possible, the visible actuality of that *Roma in Gallia re-condita* which was supposed to have emerged from the blood-shot fires of the Revolution. It was this movement which gave us the so-called Directoire style — delightful because fluid, uncertain, transitional — standing with reluctant feet between Louis XVI and Napoleon, and yearning a little for each.

The art of the Republic did not lack official sanctions, but it did lack official leading strings; and before it could

formulate both a complete philosophy and a technique, the Republic itself had passed. The French people, who for a decade had play-acted at being simple burghers in a primitively modest state, now found themselves, overnight, inflated to the calibre of strutting citizens in a far-flung empire. It was necessary to re-costume for the part.

Napoleon was declared Emperor, May 18, 1804. In that same year, Denon's great work detailing the antiquities of Egypt was published.

The task of the Emperor's artistic entourage was to equip him with an imperial background. Ready at hand were the raw materials for the enterprise, pieced together in a multitude of copperplate engravings which pictured the discoveries of those patient archaeologists who, for half a century past, had been delving in all those Mediterranean lands where the widespread wings of the Roman eagles had once cast their ominous shadow. Thrones and sarcophagi, pagan altars and ship-hung rostra, palaces and tombs, wine cups and cinerary urns, domestic wall decorations and gaudy mummy cases, marbles from Greece, ivories from Asia Minor and the cunning workshops of Alexandria, bronze implements unearthed from the Vesuvian ash heaps of Pompeii — all these furnished motives for the forms and decorations of the Napoleonic household gear, just as the loves of ancient gods and the achievements of ancient heroes supplied the stuff which painters wove into the vast dreariness of their symbolic pictures. Under such circumstances — not as the result of gradual evolution, but in self-conscious imitation and adoption of ancient models — French Empire furniture came into being. Its fabric was, prevailingly, highly figured mahogany, ebony — or an ebonized substitute — rosewood, and, for appliqué

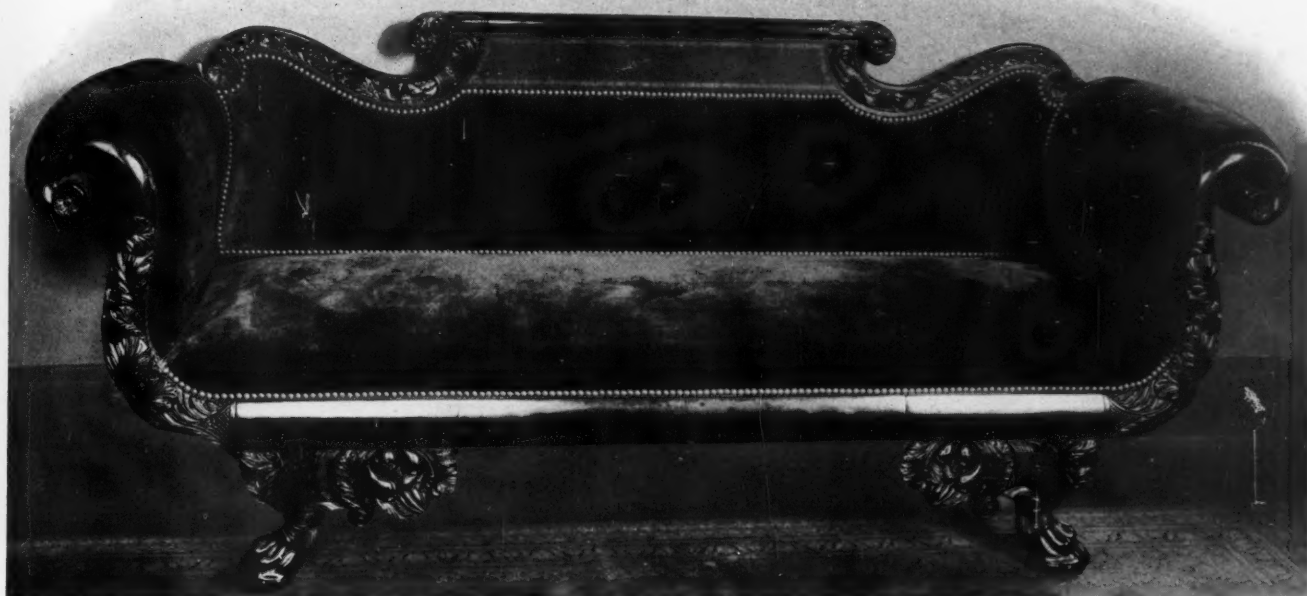


Fig. 4 — EMPIRE SOFA (1815-1820)

An excellent example of the type, with a good distribution of curves and straight lines and with the tendency to a surfeit of carving tempered by a liberal spread of plain surface.

Owned by Miss Mary C. Pefferman.

trimmings, terminals and supports, gilded bronze. Chairs tended to be throne-like or senatorially grandiose. Case pieces stood like ancient monuments, with overhanging pediments and columned or pilastered fronts. The lines of sofas were long and flowing, after the manner of those couches whereon the ancients had been wont to recline; those parts which the well-corseted eighteenth century had treated as arm rests being now viewed as backs. Supports were in the form of an animal's foot — usually the paw of a lion.

\* \* \*

So much, then, for the furniture of imperial France. Inevitably it affected the household styles of other nations, though the fact must be recognized that, half a century before the French David and his compatriots, Fontaine and Percier, produced their designs, the Brothers Adam, in England, had devised a strictly classic mode that needed only a Napoleon to make it imperial.

Duncan Phyfe, in his early New York period — with his reeded members, his lyre backs and arms, his lion heads and paws, his chairs with wolf-like forelegs, his cornucopias, swags, and fasces — typified American capitulation to the more sprightly aspects of Adam classicism. Not until after the war of 1812, when the French Empire was beginning to totter, did the more ponderous Napoleonic style attain material influence here. And even then it was curiously transformed; in some respects simplified, in some, vulgarized; for what it discarded in richness it endeavored to retrieve in bulk, while it often disguised its incapacity for acquiring exquisiteness of detail under a wealth of generalized flamboyancy.

To a nation like ours, never keenly concerned with classic analogies, the symbolism of the French types meant

little or nothing. Bronze ornaments were not readily obtainable and they were never inexpensive. America, further, was on the verge of producing quantitatively for the masses, and of developing, for the purpose, ingenuity in supplanting the virtues of fine workmanship with commercially sufficient semblances.

In the best of American Empire furniture, the wood-carver does his best to supply decorative substitutes for the art of the bronze caster. Metal work occurs; but it is neither frequent nor elaborate.

Typical of the Empire sofas of France is the couch, or day bed, shown in Figure 1, from the Franklin K. Webber collection. It is of mahogany and bronze with a satin damask cover, figured with a huge anthemion ornament. Less completely characteristic, because carved in wood, painted black and gilded, is the really impressive Continental sofa, from the same collection, shown in Figure 2.

This latter offers an easier transition to the tentative American type (Fig. 3), showing in its general form and in the reeding of its upper members those English late Sheraton or Adam influences which betray themselves in the work of Duncan Phyfe. Had the legs here, as might naturally be the case, been splayed and reeded, the sofa would be safely classified as late Sheraton. Its winged lion feet, however, though tentative, only partly developed, and not completely in harmony with the frame which they support, bespeak the Empire.

The quality of an American Empire sofa is determined very largely by the skill with which its variously curving lines are harmonized in flow, the character of the wood used, and the relative excellence of the carving. From the standpoint of these considerations, the sofa in Figure 4, owned by Miss Mary Pefferman of Washington, D. C.,





Fig. 5 — EMPIRE SOFA (1815-1820)

Unusually elaborate in its carving, whose forms are richly designed and exceptionally well modeled. The cover material is of later date than the sofa. Furniture of this type was frequently, if not usually, covered in haircloth, whose plain matte surface imparted lustre to the surrounding woodwork and served as a foil for the figured carving.  
Owned by Mrs. Genevieve C. Hall.

must be looked upon as an excellent example. The lines are graceful, but not unduly relaxed, the carving is vigorous — almost brilliant — in execution, the wood is rich-toned mahogany.

Less compact in outline and less closely knit in structure, but, nevertheless, a piece of considerable distinction, is an Empire sofa in the collection of Mrs. G. C. Hall of Buffalo, New York. It dates probably from the second decade of the nineteenth century. Here the horn-of-plenty, always a favorite device of the period, constitutes the motive for the scrolled arms and the terminal volutes of the back; it appears embryonically even on the lion's-paw legs.

An unusual, though by no means unique feature of this sofa is the bold spread eagle, whose broad wings give both form and substance to the cresting of the back. A similar use of a spread-eagle on a sofa back is illustrated in *Colonial Furniture in America*;<sup>\*</sup> but it is by far the less successful of the two.

American Empire sofas, as a class, fairly undulate with scrolls, whose variety of treatment indicates a good deal of patient ingenuity on the part of their designers. Carving — often heavy carving — was likewise an important deco-

rative consideration. Though the long curve of the arms lent itself readily to the horn-of-plenty treatment, a dolphin with closely curved tail would do as well, or, revising the direction of one's thought, a swan's neck and head might supplant the dolphin's terminal twist.

Sometimes a simple reeding only is employed. Sometimes, again, the wood surface remains unadorned save for the figure of its veneer.

In the same degree as these details were neglected or debased, the results were indifferent or disastrous. With the advent of the riotous use of veneers in the thirties, and thereafter for many years, the forms which had once been swan necks, cornucopias, dolphins, and winged feet of lions were approximated in coarsely outlined, flatly veneered silhouette, in which even so much as a suggestion of the original motive is recognizable only by the most discerning eye. The commercial instinct, when rampant, knows no bounds. The vulgarity of the designs for which it became responsible was sometimes intensified by a kind of scratch carving enlivened with punch work and set aglitter with French polish. Thus, overloaded with cheap gimcrackery and meretricious

bedizenment, the Empire style declined and eventually fell — only to be replaced by something no better, if as good.



Fig. 6 — LATE EMPIRE SOFA (Detail)

An attempt to produce an elaborate effect by cheap means. Obviously a factory product. The crude shadows of what once were dolphins, cornucopias, lion's paws, and rich foliation are apparent.  
Unknown ownership.

<sup>\*</sup>Luke V. Lockwood, *Colonial Furniture in America*, New York, 1921, Vol. II, page 164.





A COUNCIL OF MINISTERS (c. 1750)

A panel from the home of the Reverend John Lowell, of Newburyport, now at Elmwood, Cambridge.

## A Council of Ministers

By LOUISE KARR

THE quaint photograph here reproduced derives its chief interest from the circumstances that the original was painted as an over-mantel panel for his own study, at the order of the Reverend John Lowell, of Newburyport, great-grandfather of James Russell Lowell, some time in the middle of the eighteenth century; and that, at the order of Mr. Lowell himself, some time in the middle of the nineteenth century, the painting was transferred to its present position in the study at Elmwood, the beautiful colonial house where the author and diplomat was born, and where he passed the greater part of his life.

Accordingly the painting possesses some dignity of age — as we reckon age in our country — as well as a greater dignity of association. It has looked down upon gatherings — intimate or formal — of men and women, the most distinguished in the worlds of letters and society in our own land, and upon all noteworthy visitors from beyond the seas during the period when Mr. Lowell was an out-

standing figure in our national life. Today it does not appear out of place in the book-lined room. For all its queerness, it has a curious impressiveness.

The Reverend John Lowell began his pastorate in Newburyport in 1726, at the age of twenty-two years. He lived in the town until his death, in 1767. He was a learned man, widely beloved and, to judge from the chronicles, was wonderfully successful in harmonizing the innumerable diverse elements, theological and personal, that seethed and whirled in this interesting locality of the Newburys. Sara Anna Emery, in her vivacious *Reminiscences*\*, says of him, in speaking of this very picture:

"He (Mr. Lowell) was a lover of all good men, though of different denominations, and much given to hospitality."

He would seem to have added to this geniality and kindness an independence in regard to his own affairs and an outspoken expression of his views in any matter that he considered important. The blending of these char-

\**Reminiscences of a Nonagenarian*, Newburyport, Mass., 1896, p. 205.

acteristics may be inferred from the Latin inscription that runs around the alcove in the painting, and reads thus, *In necessariis, unitas; in non-necessariis, libertas; in utrisque, charitas.*

One thinks he must have suggested the subject of the panel to the painter, who was, it seems, a parishioner. There may be some symbolical intent in the left-hand division, which shows three mountains, three skiffs sailing past, and two groups of swans, three in each group. The meaning here is mysterious, but the figures around the table in the other half of the picture are unmistakable. They are seven ministers engaged in pleasant discussion concerning we know not what.

The picture has often been described, but in each case differently. Mrs. Emery, in the book already quoted, sees on the table a *punch-bowl*, for which we look in vain. George Lunt, in his *Old New England Traits* saw before each clergyman "a foaming mug of ale, and each (was) supplied with a tobacco pipe from which rolled volumes of narcotic fumes". We discover neither the foaming mugs, nor the narcotic fumes.

Further, James Russell Lowell himself, in one of his letters, alludes to the painting and speaks deprecatingly of the *pots*, which do not at all show in the photograph. This letter, written to Mr. Lowell's friend, C. F. Briggs, of New York, is dated Elmwood, January 23, 1850, and is, in part, as follows\*:

MY DEAR FRIEND:

I have never thanked you for your gift of a box of cigars. I am smoking one of them at this very moment. I know not in what light to regard them other than as a kind of parishioner's gift to the Rev. Mr. Wilbur, though there may be a covert satire in throwing that gentleman's weakness into his very teeth.† My great-grandfather, who was minister at Newbury, and who, being very much of a gentleman and scholar, held out against Whitefield and his extravagances, used to take (I have no doubt) the grocer's share of his salary in tobacco. He was a terrible smoker, and there is still extant in the house he lived in in Newbury, a painted panel, representing a meeting of the neighboring clergy, each with his pipe — and his pot.

I have a great respect for this excellent man's memory, strengthened by his note-books and by his portrait in gown, wig and bands, painted (Alas!) by one of his parishioners . . ."

Possibly these "pots" may have been painted out when

\**Letters of James Russell Lowell*, Edited by Professor Norton, Vol. I, p. 70.

†The said Mr. Wilbur is a character in Bigelow Papers.

the panel was moved to Elmwood.\* Still, the painting was very dark for many years, and even now that it has been cleaned, its component parts are not readily deciphered. A description in the *Newburyport Herald*, dated 1846, agrees with my own observations, made under the photographer's strong light, by the kind permission of Mrs. A. Kingsley Porter†. I saw in an alcove a fringed velvet cloth on a table; a manuscript before the clergyman at the head, an inkstand with several quill pens standing upright, a Bible, open and also upright, held so by some means not indicated. One of the assembled clergymen is pointing to the Bible. I saw also on the table a candle, a lot of churchwarden pipes, and a shallow dish for tobacco. I noted wigs, gowns and bands, and, likewise, the circumstance that the ministers sat on frail, slat-backed chairs.

The alcove occupies about half the panel. It is fronted by an arch, on which appears the inscription before mentioned, and separated from the other half, the scene of the mountains, skiffs and swans, by a column, beyond which appears a jagged wall. The perspective is so strange that we can not tell whether the table is supposed to be within the room, or to be coming out to meet us *al fresco*; but the Corinthian columns and the arch with its scrolls and inscription are well painted; so, too, are the mountains and clouds of the other half of the panel.

We are able to place the date of the panel's removal to Elmwood, by a reference in Currier's *Ould Newberry*‡. After quoting the *Newburyport Herald's* description of the painting in 1846, a note is added, as follows:

Some years after the publication of this communication, the Rev. Thomas Higginson, then a resident of Newburyport, bought this curious old panel for James Russell Lowell and . . . had it carefully removed and sent to Cambridge.

Thomas Higginson lived in Newburyport from 1847 until 1852. The fact that he attended to the details connected with the removal of the painting, being "then a resident of Newburyport", sets the year of transfer as 1852, or within one of the six preceding years.

\*Examination of the photograph discloses a slight streaking of the table cloth, that may imply an overpainting calculated to obliterate the sinful sight of a parson in close converse with a mug of beer.

†Elmwood has recently come into ownership of A. Kingsley Porter, Professor of History of Art, Harvard University.

‡*Ould Newberry*, 1896, p. 450.







Fig. 1—AN ELABORATE FLORAL RUG

In contrast to animal motives, floral hooked rugs of some antiquity incline to be more elaborate and less symmetrical than those worked over stamped patterns.  
Owned by the author.

## Distinguishing Good Hooked Rugs

By ELIZABETH WAUGH\*

ONLY educated discrimination is able to select antiquities unerringly, and upon this discrimination depends not merely the worth but also the beauty of any collection. The collector of textiles, however, has an easier task than the connoisseur of glass, for example, where endless subtleties arise to confuse even the most expert. By the same token, the collector of hooked rugs has an easier task than the collector of old brocades, for he has not only design and the weave of the fabric to aid him, but also the character of the hooking and the important fact that these rugs were made at a comparatively recent date and in a restricted territory. But, on the other hand, he may be, on this very account, the more easily

confused, since, even within our own time, hooked rugs have been made which are sold today as "antiques".

### VALUE AND INDIVIDUALITY

The real value in hooked rugs lies in their being an original expression of an artistic impulse. Indeed, so very free is the medium of their fabrication, and so unconventional, in most cases, are their designs, that these rugs may be looked upon as constituting a true American folk art. The collector, therefore, who buys a rug, even of apparent age, which has been made over a commercial pattern, possesses an object of relatively inferior worth.

### JUDGING PATTERNS BY STYLE

It would be impossible, in the space of this article, to give anything approaching comprehensive notice to the designs which are used in stamped patterns, but the fact that these recur again and again wherever hooked rugs are encountered, should suffice to inform the reasonably careful observer as to the mechanical nature of their primal source.

One frequently repeated pattern in the stamped category represents a stag with head thrown back against a landscape ground and bordered by very set-looking scrolls and roses. This design is seen in all colors. Among the more attractive rugs of similar mechanical type is one which depicts a little dog, apparently a rather poor specimen of King Charles spaniel, lying on a checkered cushion. The favored colors for this rug are cinnamon brown for the dog,

\*This brief article is derived from part of the material which the author has utilized in a new book entitled *Hooked Rugs*, presently to be published by the Century Company. Mrs. Waugh has studied her subject with enthusiastic zeal both at home and abroad. To her is due the recognition of similarity between the design of the rug pictured in Figure 2 and certain Druidical patterns displayed in the Dublin Museum. Whatever the source of its decoration, the rug in question gives evidence of an antiquity considerably beyond that of the generality of its kind. Most hooked rugs, it should be remembered, no matter how primitive in conception and how battered with wear and tear, bear in their patterns the unmistakable evidence of mid-Victorian and late Victorian notions of design. While such rugs are deserving of the interest of students, the enthusiasm of collectors, and the judicious claims of decorators, and while they constitute, as Mrs. Waugh says, a specific American folk art, nothing is to be gained by crediting to them, either as individual specimens or as a type of craftsmanship, an antiquity which they do not deserve. The earliest dated homemade carpets of which we have knowledge are Mrs. Blair's small rug of 1831 published in *ANTIQUES* for July, 1926 and the Caswell carpet of 1835, published in *ANTIQUES* for June, 1926. Both of these specimens are *embroidered*, not *hooked*, in the accepted sense of the latter term; and the character of the designs shows little temporal relationship to that of any hooked rug thus far produced for study.—  
THE EDITOR.





Fig. 2—REALLY OLD FOR A HOOKED RUG

There is a fairly well substantiated tradition of a century's age for this rug. The piece has undergone some repair, but the original base material is linen and the filling is hand-spun wool. Dyes are root dyes showing a predominance of earth tones, dull reds, and tawny browns. The motif is interesting in its similarity to certain old Gaelic designs of Druidical origin. Only traditional or race memory could account for its appearance in new world handicraft. The rug was made in Canada.

Owned by Mrs. William Whitman, Jr.

and red and white squares for the cushion. This rug has often a very quaint appearance, and I have seen the type fetch a high price at important auctions. As much cannot be said, however, for the very usual horse's head peering through a horseshoe. In this pattern, the horse's head is always very bold and hard; two sprays of coarse green leaves are crossed under it. Various colors are used, but the most favored tones for the horse's head are white and gray. In floral patterns, hard, mechanical scrolls are an almost certain indication of the stamped-pattern rug.

When one is in doubt concerning the originality of a design, a simple test is to observe whether or not both ends of the design are exactly symmetrical. If they are, the pattern is most probably a mechanical one.

#### NATIONALITY AFFECTS PATTERN

Really old hooked rugs of original design will usually manifest themselves by their artistic merit. Strange primitive animals executed somewhat after the manner of Matisse, yet possessing a virility of their own, occur, and

flower  
a stra  
chara  
cated  
form,

Na  
emph  
only  
made  
roses,  
and  
indee  
fashi  
flow  
flower  
twin  
spr  
exam  
ful a  
phist  
Natu  
riet  
desig  
moti  
med  
flow  
too  
desc  
loca  
patt  
char  
com  
sam  
in m  
but  
of th  
rais  
a p  
rais

F  
than  
I ha  
awa  
they  
cruc  
mat  
on  
slig

M  
hoc  
V  
anc  
ear  
app  
and  
Th  
wo  
str  
to

flowers the hues of which rival those of Cezanne. Indeed, a strange mixture of naïveté and sophistication seems to characterize these designs. One can plainly see the sophisticated racial memories appearing in an unsophisticated form, the work of civilized beings living remotely.

Nationality, also, plays an important part in the motifs employed. Extremely elaborate floral wreaths are seen only in the best and oldest specimens. The French settlers made every variety of elaborate wreath, showing lilies,

roses, ferns, pansies, and harebells — indeed, all the old-fashioned garden flowers. These flowers are intertwined with leaf sprays and are examples of beautiful and almost sophisticated design. Naturally, the varieties of home-designed flowerpot motifs, bouquet-medallions, and flower sprays are too numerous to describe. In certain localities special patterns seem to be characteristic of the community, and the same motifs appear in many variations;

but each rug differs from its fellows, and all have the charm of the maker's expressed individuality. The French settlers raised the patterns of their rugs against the background — a practice originated by them — and most rugs showing raised floral designs are relatively old and valuable.

French Acadian floral designs often show brighter colors than are usually encountered in other antique hooked rugs. I have seen specimens which, for some reason, had been put away without being used; their colors had become set and they emerged, after seventy-five years, glowing and even crude in hue. Such rugs seem never to fade in the least, no matter to what use they are put. I have seen them spread on the snow in the sun for two weeks at a time without the slightest change in color taking place.

#### MATERIAL AND INDEX OF AGE

Materials are of special value in determining the age of hooked rugs.

Virgin wool, spun into coarse yarn on a spinning wheel, and strips of hand-woven cloth formed the filling of the earliest rugs. Rugs made of these materials have a heavy appearance and deep pile, while the color is usually soft and somewhat sombre, due to the presence of root dyes. They sometimes appear almost coarse, because the loosely woven homespun did not permit the worker to cut her strips narrow and hook them as closely as she was able to do later with machine-made materials. In certain fine old

specimens, the homespun filling has been clipped with sharp scissors; this gives the rug an unusually luxurious pile and enriches the color quality.

Even the elaborate floral rugs of the French settlements in Canada were made solely of hand-spun woolen yarn. This gave their surface a velvet-like quality which greatly enhanced the effect of their very ornate designs. These rugs appear perfectly at home in the most palatial surroundings and, seeing them there, one finds it difficult to

realize that they were made entirely of yarn spun by a kitchen fireside on a handwheel.

#### LINEN BEFORE BURLAP

The oldest rugs were hooked through a rough, hand-spun, hand-woven linen base. The presence of this linen is one of the very best "points" a hooked rug can have, since it is an almost infallible sign of age.

The linen ground, however, was very early superseded by burlap or sack-ing, the ground still

in common use. Ravelled burlap, by the way, dyed and twisted, is frequently encountered as filling in Canadian rugs. It wears well, but is always ugly and appears only in comparatively modern rugs of indifferent quality.

Household spinning and weaving, of course, continued much longer in some parts of this continent than in others. In fact, in some isolated districts, these homely arts are practiced today. In some parts of the South, and in the back country of Maine and Vermont, we still see wool for socks and sweaters being spun on a wheel; and the practice is even more common in Canada. This fact must be borne in mind when calculating the age of a hooked rug from its materials. Textiles were imported into the American Colonies from a very early date. Consequently, a rug native to a prosperous part of New England, even if it is made of power-loomed cloth, may easily antedate a rug of spinning wheel wool which has come from Canada. We have, in fact, many very lovely and primitive-looking rugs from New England, wrought entirely of calico and mill-woven materials. In general, however, it may be said that the presence of hand-spun materials in a rug of good design is usually an excellent guarantee of age, especially if the old dyes, too, are found.

#### LABRADOR RUGS

Fine hooking is characteristic of good antique rugs except, as has been noted, where the nature of the filling



Fig. 3 — A TYPICAL ANIMAL RUG

This hooded beast may be readily distinguished from his prototypes of the stamped variety. Whether or not the idea in this rug and in that of the preceding figure was inspired by glimpses of rugs worked on stamped designs, the fulfilment in each case is peculiarly the worker's own. In the example here shown a naïve individuality is specially apparent.

*Courtesy of the American Art Galleries*



made such a result impossible to achieve. It is not in itself, however, a sure sign of age; some very finely hooked rugs are being made today, among them those produced at Dr. Grenfell's mission by natives of Labrador. These people are pathetically poor; they have very little working material, so they cut their precious rags into very narrow strips and hook them close together, making a thin rug of very fine quality. It should be said here that upon the closeness of its hooking much of the durability of a rug depends.

#### EFFECTS OF COLOR

Part of the quality and color which distinguish the old hooked rug and make it the admiration of artists is due to the fine surface imparted to it by time. Even a coarse rug, after a century's wear, is likely to be beautiful; it has been polished, so to speak, by the passing of many feet. The old surfaces are easily recognized and are a certain sign of antiquity. In the case of clipped rugs, where the loops have been cut with scissors, the surface is soft and velvety when it leaves the maker's hands, but, toned by age, this softness is very greatly enhanced. Wear imparts a similar appearance to the unclipped rug, since the loops are cut by the passing of feet, much as if scissors had been used. New rugs with unclipped loops have a bumpy appearance, but, with time, they take on a tilelike smoothness, impossible to imitate. Examples of modern hooking are easily come upon, and it is very instructive to compare the new surface with an old one.

Beyond the considerations of design, materials, and surface which we have mentioned, there is also a general tonality by which antique rugs may usually be recognized. The really old hooked rug is subdued in tone, with occasional bits of jewel-like color, the whole aspect being one of an indescribable, soft richness of coloring. Its rather sombre appearance is imparted by the root dyes with which our grandmothers dyed their homespun materials.

The reds, however, will be found to be more brilliant than any of the other bright colors used; for red was usually obtained from cochineal or pokeberry juice, whose dyes are not in the least degree fugitive to light. Consequently rather brilliant scarlets are found in rugs of the very

earliest as well as of later periods. Next to the reds, certain metallic greens retain the highest chroma. These greens always add much to the glory of a color scheme, as they have an almost turquoise cast and give a gem-like sparkle to the rugs in which they appear.

Faint yellow greens are also prevalent, but these are always very subdued and of the same value as the surrounding soft grays and beaver-browns. Floral wreaths and medallions are usually imposed upon these neutral shades, which, again, constitute most of the groundwork and scrolls. Dead black never appears. Even where black was intended, the color will have faded to very dark brown or greenish blue.

Blue itself is rare, and, when found, adds greatly to the value of a rug. In virtually every instance the blue which has survived is indigo. This dye is one of the very few which our ancestors bought. It was highly prized, and, in addition to its use in rugs and clothing, the yarn for the old draft quilts was dyed with it. The darkest hues of which this dye is capable are rarely seen in hooked rugs, the shade which we call "navy blue" being almost never found. A middle blue, or what might be called a very deep sky-blue, is the form in which all indigo usually appears. This is perhaps because the filling for rugs was cut from clothing which, from considerations of economy, had been less deeply dyed than yarn intended for weaving. In any case, the result is a far more pleasing color for decorative use than the blue-black used in the

average woven quilt. On rare occasions one finds hooked rugs with entire backgrounds wrought of indigo-dyed materials. Some of the most beautiful color-schemes are achieved when indigo is combined with the deep Tyrian purple which was made from pokeberries.

A little acquaintance with the colors, as they appear in the very subdued backgrounds of the old hooked rugs, will give the collector an appreciation of correct tonality, and will prove perhaps the most valuable of all aids in determining age and quality. But with rugs, as with other items of handicraft, one may hardly expect to acquire connoisseurship from books. Reading can never obviate the necessity for developing a well practiced eye.

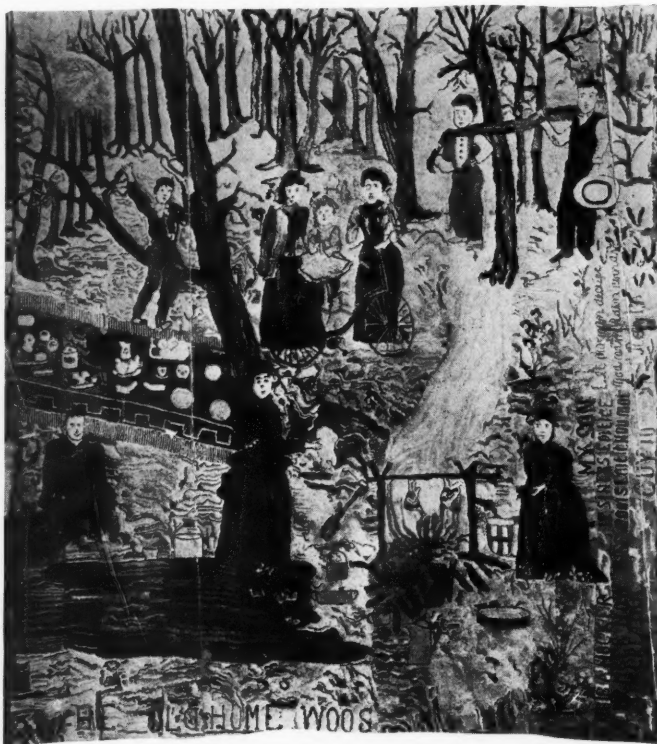


Fig. 4—A FAMILY AFFAIR

A curious large rug, 10' 3" by 9' 3", depicting a family picnic. Everybody save father, who is quietly planted in the lower left hand corner, seems to be busy. Two boys bring wood for the fire; another roosts in a branch perilously extending over the spread feast; the daughter is supported on a bicycle navigated by two benevolent aunts; mother and grandmother supervise the cooking. The rug is inscribed *The Old Home Woods* and bears, likewise, along one side three moral sentiments each evidently worked by one of the boys pictured in the rug; for one sentiment is signed *Roy 20*, another *Guy 10*, the third *Reggy 17*. Probably every one of the family had a finger in this rug as well as in the picnic itself. Primitive as the specimen of hooking seems, the costumes of the gay party and the presence of a bicycle indicate a date somewhere in the eighteen eighties.

Courtesy of Leon David.



## London Notes

By F. C.

WHAT did I say on December first in tones of deepest irony about Grannie's antimacassars and chenille mantle scarves? Lo, January first is here; and, put your ear to the ground and you will hear us on this side *mewing* for things Victorian; yes, and purring when we find them! Lacquer, inset with mother-of-pearl, now decks the windows of the swankiest London shops. Little lacy carriage parasols with dainty folding handles of yellowed ivory are being unearthed and are arousing raptures. Card-cases inlaid with abalone shell and tortoise are bringing 30/ to £2.2.0 each, to be used later for nice thin cigarette cases. Worked firescreens which once protected the lovely complexions of the ladies of 1830 from the fierce heat of their twelve-inch fireplaces, we are resurrecting with all speed, even though we have no complexions to protect, and precious little fire from which to protect them, if we had.

For many of the early Victorian things, I have no apology to offer. What could be lovelier than the workboxes of the days of the young Queen? Many are to be found with all their delightful little ivory fittings intact; and one I came across in an old trunk still had its tiny needlebook, bound with blue lutestring, and filled with needles of such miraculous fineness that I could scarcely thread them. They made me feel a very uncouth and rough individual, and when, under a folded piece of sprigged silk, I discovered a little fan ready to conceal Aunt Addie's blushes or to revive the dear lady should she swoon, I felt quite ill-bred never to have fainted in my life!

Of course in these days, the fan, for all practical purposes, is as extinct as the Ichthyosaurus; and yet, lately there has been a tremendous boom in fans. Can it be that we are about to learn blushing and swooning all over again? Or is the fad, perhaps, a result of the Queen's request to the women who were presented this year? Because of the oppressive perfume of flowers, the Queen asked that they be not worn. Accordingly, those who were presented, realizing the need of some occupation for their hands, all rushed for fans. Or can fans be coming into their own again merely as works of art? The most eagerly sought after, of course, are those painted on "chicken-skin"—a very fine quality of kid—on one side a charming and often elaborate picture, on the other, a little vignette, delicately bordered with gold tracery. But some on paper are quite as lovely. Spanish fans with their brilliantly garbed little figures, vie successfully with their English and French rivals, both in beauty and in age. At an auction in King Street not long ago, I saw several fans of not exceptional merit change hands at good prices, and rarely is there a sale of miscellanies that does not include a few eighteenth and nineteenth century fans that stimulate spirited bidding. When dealers are buying in a new market, that is the time for private persons to try to follow suit, or they will soon be paying three times the price.

It's a strange thing, isn't it? that while America is now the home, par excellence, of the generous and attractive fireplace, it is still old England that has the most delightful hearth furnishings. Except in the great houses, we sit and shiver before tiny pint-pots of fireplaces that hold just four match sticks and one near-coal nugget; but our "pint-pot" is flanked on one side by a cosy hob for the teakettle, on the other by a shining brass trivet which holds by one iron finger to the front bar of the grate. In front of the blaze (hyperbole) stands a noble steel footman bearing—say, toasted crumpets. I don't seem to remember our hav-

ing those in the States, or was it that we were all too busy to think of a fireside tea—the nicest meal of the day, I think.

By the way, worth seeing are the lovely little tea cosies they make over here in the shape of thatched cottages. Roses and hollyhocks grow against the white felt walls and there are latticed windows (of camera film) and a little red door with a noble date (1620 perhaps) under the tiny thatch (stair-padding). Do people use cosies in America, I wonder?

The sale of the Michelham treasures, long heralded, eagerly waited for by connoisseurs from all over the world, is now history. Never has there been so fine a collection from one private house sold publicly, and never before were such consistently high prices reached; indeed a large proportion went to private buyers who, for personal reasons, were willing to pay much larger prices than the items were actually worth; so for once the big dealers were forced into the unaccustomed position of underbidders.

On the first day of the sale, I started hopefully for number 20 Arlington Street about noon, and was dismayed to find a long queue outside the door, waiting dismally, in the faint hope that someone in the already crowded salesroom would grow tired of waiting and give others a foothold.

Vain hope. I was on the point of turning away with hundreds of others who considered it idle to wait, when suddenly a glad thought struck me: was I not a duly accredited member of the hierarchy of the press? Thank heaven for the pencil dangling from my neck. With it "in manu rampant" I murmured proudly "ANTIQUES, of Boston". Perhaps the man in his ignorance thought I was merely introducing myself, anyway the magic portals flew open and I floated through—sails set and banners streaming.

Within, all was interest and excitement. Along the full length of the splendid stone staircase, hung with those glorious paintings and tapestries which later brought hundreds of thousands, and flanked by two great bronze Louis XVI torches (£2540) were little groups of people, French, German, Dutch—each gabbling frantically in a different tongue. French seemed to predominate, and that was natural, because much of the furniture to be sold was the work of such master *ébénistes* of the old régime as Riesener, La Croix, Denizot and Beneman. Such prizes France was anxious to recover at almost any price.

The sale was conducted in the huge double ballroom, where, in Victorian days, the Salisbury Cabinet made history, when number 10 Downing Street was merely a small office convenient to Parliament. Two enormous lustre chandeliers, now, of course, no longer *chandellée*, reminded one of Versailles, of Schönbrunn, of Lichtenstein; and on the panelled grey walls hung those splendid portraits by Romney, Lawrence, Gainsborough and Hoppner—canvases that next day were to be fought for so fiercely. (The beautiful *Pinkie* realized something over \$350,000.)

The sale began with some unimportant lots, each shown on a red dais between the rooms, and, for the first time in London, I heard called bids. As a rule the bid is given by merely lifting a finger or even one eyelid. Here the crowd was so dense and the rooms so huge that calling was the rule. As the sale warmed up, better and better pieces were shown, and the prices soared. Chests of drawers and tables of kingwood, tulipwood and satinwood trimmed with ormolu (or as Christie's catalogue meticulously has it, *or-molu*) and signed with famous names, went at three and four thousand guineas each. A Louis XV commode by

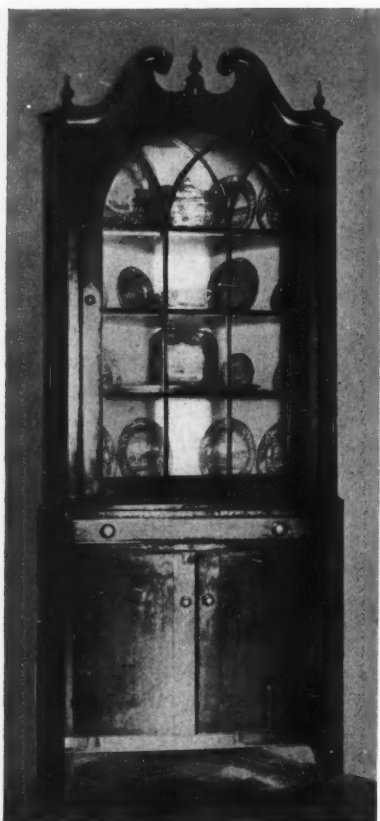
FRANCES WOLFE CAREY

*Antiques*

38 Haddon Avenue

HADDONFIELD

NEW JERSEY



A CORNER CUPBOARD OF CHERRY, IN  
ORIGINAL, PERFECT CONDITION.



A shop of authentic antiques  
less than 30 minutes from  
Philadelphia via the  
Delaware River  
Bridge.

Boudin brought \$45,000; another by Beneman (Louis XVI), \$25,000. Beneman, of course, was the man who made mahogany fashionable in France. The total of the first day's sale reached something over \$750,000. As I write this, on the last day of the four day's auction, the sum total has not yet been announced, but it will go far into the millions.

Speaking of mahogany, I was interested to hear from an American friend who had taken home some lovely old Sheraton furniture from here, that the customs inspector had refused to pass it as genuine because, forsooth, it was veneered!

"All veneering is Victorian!" was his pronouncement, and the carefully chosen period pieces were stigmatised "dutiabie".

It would be well for that man if he should read a little about the careful veneers of Queen Anne's time, when, over a carcass of pine or oak the beautiful hand-cut strips of walnut were laid. Later, when mahogany became the thing, and while yet it was sufficiently rare to be worthy of conservation, veneering became a specialized branch of the cabinetmaker's trade; and while in America it perhaps was not extensively used until the nineteenth century, (and even of that I am not quite sure) over here I believe it was not *until* then that the precious wood became cheap enough to use in slabs. Of course Chippendale was a maker for the very wealthy, and for them he practiced no economies, but Sheraton was not averse to thrifty expedients, of which veneering was most certainly one. Furthermore, in Sheraton's day, the figure of fine wood became a matter of importance, and figure is obtainable only by means of veneers. I have a walnut secretaire bookcase made about 1710, the glowing golden brown wood laid very cunningly over a body of thick pine, which being light in weight, gives all the effect of a solid substantial piece with none of its cumbersomeness. "Victorian" indeed! What nonsense!

For the first time in my life, yesterday I had in my hand a diamond as big as — well my thumb and finger just fitted around it. It weighs, net, over 200 carats, and is of the many-faceted modern cut, scattering red, blue and green sparkles like Chinese fire. Near it lay another monstrous jewel, a brown diamond called *The Golden Dawn*. Both are to be sold at Christie's soon. I thought of all the detective stories I had ever read and wondered how many men's good lives this pretty bauble had cost.

"I'd rather have a nice cool drink of water" I said to the attendant as I gave it back, and I saw him tapping his head surreptitiously as I turned away.

A more interesting sale at the same house is that of two pictures by Sir William Beechey, R. A. One is *The Blind Fiddler*, to be sold by the granddaughter of one of the children in the picture. Eight years ago one of Beechey's pictures realized a sum of about \$30,000 at Christie's; and it will be interesting to see whether the modern school will have scrudged this fine artist's canvases out, or whether his prices are going to soar with time.

The Director of the Department of Ship's Models in the Kensington Science Museum, Mr. Laird-Clowes, was good enough to show me recently an exhibit he is preparing for next month, which far outdoes anything I ever dreamed of. He has old models of every conceivable sort, from the great Elizabethan galley, made of wood and gloriously painted, gilded, and bedecked, to tiny bone models made by the French prisoners during the Napoleonic Wars out of beef bones from their scanty ration. But to me the most amazing of all was a wooden model of the harbour of Toulon. The whole case, glazed, was only about a foot wide. The background showed the houses on the quay set against a sunlit sky made of straw. At the wharves and docks lay ships of all sorts, and in dry dock innumerable tiny ships were undergoing minute repairs. Outside the breakwater a fleet of gallant men-of-war was sailing in, some almost in the harbour, with mainsails furled, others just outside, tacking in with every inch spread.



The largest of all the vessels measured just an inch and a quarter; but every least detail of rigging was exact and perfect — a miraculous bit of work.

Of all the charming things to collect it seems to me the gathering of these old ship models is the most satisfactory and reasonable, and why it should ever pass or "go out of style" I cannot understand, any more than I could conceive of history, poetry and romance losing their fascination; for surely ships are a blend of all three.

## Shop Talk

By BONDOME

THERE was a time, not many years since, when certain prognosticators averred that the vogue of old blue Staffordshire was over and would never be revived. Recent sales, however, point in a contrary direction. The dispersal of the Hudnut Collection at the American Art Galleries, November 4, brought some amazing prices. Particularly worthy of comment is the sum paid for a Clews *Doctor Syntax* soup tureen and cover, listed as unique and in proof condition. Mabel Woods Smith's catalogue, of 1924, quotes \$300 for such a tureen with ladle and stand. Mr. Hudnut's tureen, which may be the same one — though without stand and ladle — brought \$1200. Dishes bearing arms of the states likewise brought good prices: a seven-and-one-quarter-inch *Arms of South Carolina* plate at \$45, as against \$50 realized at the Kellogg sale of 1925, and \$75 quoted by Smith, in 1924, represents, however, a decline in that item. An *Arms of Georgia* twelve-inch platter brought \$400, as against \$160 for a slightly worn example at the Kellogg sale. An *Arms of Virginia* fruit bowl, nine by nine inches, brought \$950 in comparison with the \$130 paid for a twelve-and-one-half-inch vegetable dish at the Kellogg sale. A Ridgway *St. Paul's Church, Boston*, platter, nine-and-one-half inches, brought \$200, an advance of \$80 over the Kellogg sale price. A nine-and-one-half inch plate which belonged to Washington's set of so-called Cincinnati China brought the astonishing price of \$1250. This set of china, it will be recalled, is supposed to have been given to General Washington by officers of the French army. It is of standard oriental Lowestoft, with blue border and with centres emblazoned with an oriental figure of Fame carrying the emblem of the Cincinnati. That Washington had a penchant for this type of china is recorded in his own correspondence. Listed in the catalogue as excessively rare, and sold at correspondingly high prices, were a Stevenson platter of Harewood House, England, with medallion of Washington, Lafayette, Jefferson, Clinton, and a view of the Erie Canal; and a soup plate showing a view of Governor's Island.

Aubrey Beardsley was born at Brighton, England, in 1872. He died before he was twenty-six years old. During that short life he produced a vast number of dazzling designs in black and white, which shocked certain folk of the day, but which established the artist's reputation for all time as an extraordinary genius, a kind of fallen star of pre-Raphaelitism, and perhaps the only one in the constellation that possessed both heat and light. A number of Beardsley's drawings were sold at the Anderson Galleries, November 22. Prices ranged all the way from \$75 each for unimportant and unpromising childhood sketches, to \$1200 for the *Toilet of Salome*. The marvelous *Mysterious Rose Garden* — one of Beardsley's best — brought \$1050; and eleven drawings made to illustrate Oscar Wilde's version of *Salome*, \$10,500 for the lot. The sale catalogue, by the way, is one that should be purchased, bound, and kept in the library for the sake of its notes and illustrations.

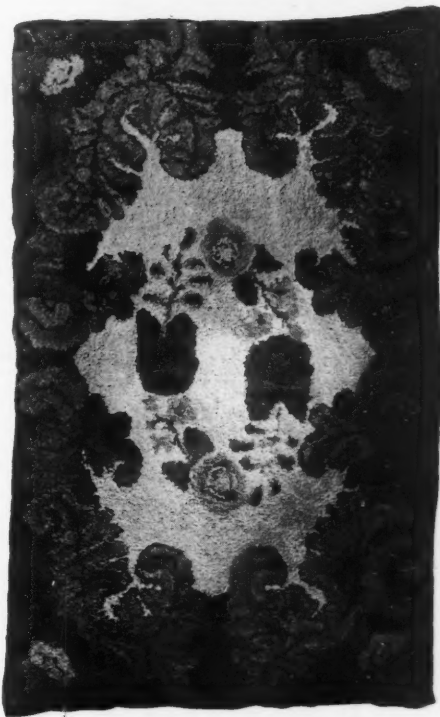
A friend of mine who retains certain pre-war possessions, and likewise boasts a collection of old English silver pap cups tells me that, on special occasions, he has used the latter to purvey the former shortly in advance of company dinners. Certainly such

# Torrey, Bright & Capen Co.

Established 1844

Corner NEWBURY & BERKELEY STS.  
BOSTON :: MASSACHUSETTS

We have the choicest collection of  
**OLD HOOKED RUGS**



Every Rug is a genuine old piece selected with the greatest care.

An almost incredible variety of designs and colorings is shown.

The sizes range from small Mats to Rugs as large as 9 feet by 13 feet.

Such Rugs have no rivals for use with early American furnishings.

*We have also a fine assortment of*

**VERITABLE ANTIQUE ORIENTAL RUGS**

*You are cordially invited to see our collection, either for purchase or for pleasure.*





# Cameron-Smith & Marriott Ltd

EXPERT ART PACKERS  
AND SHIPPERS TO THE

ANDERSON GALLERIES

Park Avenue and 59th Street

NEW YORK CITY

For whom we packed  
the collection of the late  
Viscount Leverhulme.

## Cameron-Smith & Marriott Ltd

LONDON:

OFFICES:  
6-10 CECIL COURT  
ST. MARTIN'S LANE, W.C.2  
Telephone:  
GERRARD 3043  
Cablegrams and Telegrams:  
"KAMSMARAT, LONDON"

Casemaking and Packing Warehouses:  
6, 7 and 8 Whitcher Place, Rochester  
Road, Camden Town, N.W. 1

NEW YORK:

Cameron-Smith & Marriott, Ltd.  
Hudson Forwarding & Shipping  
Co., Inc.  
17-19 STATE STREET  
NEW YORK CITY  
Telephone:  
BOWLING GREEN 10329-10330  
Cables:  
"JACBERG, NEW YORK"  
Also represented in Boston, Philadel-  
phia, and principal cities of the world.

utilization is to be preferred to that of subjecting charming pieces of silver to the ignominy of serving as ash trays. Incidentally, I may remark that it is one which gives the feminine hand unusual opportunity to look its prettiest.

The seeker after some novelty in parchment lamp shades is advised to try chintz appliques. Bits of flower design, bands, borders, and other elements from fragments of old chintz, if pasted directly on parchment shades, produce a pleasant effect by day as well as by night. And they offer a welcome relief from the ladies with insipid countenances and wide skirts who delighted the pious soul of the lamented Mr. Godey.

For the person looking for fabric couch covers, wall hangings and similar decorations not likely to be subjected to heavy wear, the Spanish Alpujarras rugs are, I think, an exceptional purchase for the money. ANTIQUES gave the first news of these rugs as far back as its issue for March, 1922. Since then, *Alpujarras* has become a well-known term; but current prices indicate a demand lower than the effectiveness of the rugs deserves. At the Pomposa sale, held at the Anderson Galleries, October 24, small mats of the type sold as low as \$10; larger rugs brought \$25, \$40, \$65, \$75, and thereabouts. The finest *old* Alpujarras rugs will bring more: but the antique departments of the large stores carry a wide variety, priced according to age, pattern, color, and general condition.

A book which I am inclined to recommend very strongly to the consideration of antique dealers — particularly the smaller ones whose knowledge of business theory and business practice is limited to what they can pick up along the way — is entitled *Gift and Art Shop Merchandizing*, by Grace P. T. Knudson. The business of selling gifts, novelties, and such like is not the same, by any means, as that of dealing in antiques. Yet between the two there are many points of similarity. One reason for the occasional fits of stagnation that overtake the antique business is the lack of merchandizing knowledge on the part of the rank and file of dealers who are unaware of the proper relationship between cost and selling price, who have no conception of keeping accounts in which such items as overhead expenses appear, and who are uninformed as to the scientific business aspects of the mark up. Such considerations are given no little space in *Gift and Art Shop Merchandizing*, and that is the chief reason why I recommend the book.

## Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

COLLECTOR'S LUCK IN ENGLAND. By Alice Van Leer Carrick. Boston, Little, Brown, and Company, 1926. 229 pages, numerous illustrations. Price \$3.00.

THIS is the third of the luck series produced by Mrs. Carrick. The first one was just *Collector's Luck*, and dealt with various barn, shop, and attic stormings in search of New England antiques. With her second book Mrs. Carrick moved into France. In the present volume she relates her antiquing adventures in England.

Mrs. Carrick, it should be remembered, does not address herself to the specialist or to the seeker after costly rarities. With her, the joy of antiquing — like the joy of fishing to the fisherman — is experienced almost as much in discovering and testing auspicious pools as in landing an occasional stupendous catch.

So, while many of her prizes are in themselves of no vast importance to the critical collector, her telling of the finding is well worth perusal. The said critical collector may turn up his nose

at the pictured chinaware because it is simple stuff, and he may snort at the barometer which, by sad accident, is portrayed wrong side up; but he will almost inevitably find himself wondering what kind of fish would respond to his particular mode of casting in the pools so pleasingly described.

To the average person who likes to mouse around in dusty shops, pick up inexpensive trifles, and rejoice in presumptive bargains *Collector's Luck in England* will prove not only entertaining but useful; for, arranged at the end, is an address list of those English dealers with whom Mrs. Carrick held converse, and, therewith, some very frank, but usually friendly, comment upon their ways and their wares.

On our part, however, we like best of anything in the book its introduction — a compact, discriminating, and yet charmingly appreciative essay upon England that deserves reading for its own sake.

PINK LUSTRE POTTERY. By Atwood Thorne. London, B.T. Batsford Ltd., 1926. 80 pages, 21 illustrations. Price 10 shillings, sixpence.

THE book consists primarily of twenty-one half-tone engravings picturing, by categories, the author's collection of pink lustre. Altogether, considerably more than a hundred specimens are exhibited and discussed. With the exception of a few saucers, cups, and bowls, each object is illustrated in sufficient size to make identification easy, and the quality of the engraving and printing is high.

The text makes no attempt at extraordinary erudition. For the most part, it deals directly with the illustrations and mercifully avoids excursions into sentimental revery or adventurous narrative.

Of new information enabling the student or collector to assign dates and attributions to his own examples of pink lustre there is very little. Yet it is worth while to note that much so-called Sunderland ware was likewise produced at Newcastle-on-Tyne; to observe that the Wear Bridge was still in decorative use on lustre of the 1850's; and to be informed that the mottling of so-called Sunderland was accomplished not with a sponge, but by sprinkling the pieces with oil before firing. The bubbling of this oil, under heat, dispersed the color in irregular blobs upon the surface to be beautified.

On the whole, however, lustre-collectors will use the book chiefly for the purpose of checking the variety of their own accumulations against that shown in the series of plates published by Mr. Thorne.

HOW TO DISTINGUISH PRINTS: Written and Illustrated by Members of the Print Society and Edited by Hesketh Hubbard, Founder of the Print Society. Published by the Print Society, an International Society of Print Makers and Collectors. Woodgreen Common near Salisbury in the County of Wiltshire, England, 1926. 127 pages, 16 illustrations. Price 21 shillings.

THOSE collectors of prints who are not familiar with all the technical processes by which their treasures are produced will find this a convenient book of reference. A dozen artists collaborate in the work, each contributing one or more brief chapters dealing with the particular engraving method or methods which he has most studied and practised — hand-tooling on wood and metal, acid-biting, and lithography.

The artist-authors illustrate their notes first by a print from one of their own plates, and then by micrographs of sections of the virgin plate and the corresponding portion of the print. These magnifications, enlarging the originals eightfold, reveal clearly the different mechanics of the sixteen processes most commonly employed, particularly those which distinguish spirit from dust-ground aquatints, and chalk lithographs from sandgrain etchings.

No attempt is made at an exhaustive description of any process, but there is appended to each chapter a bibliography of the best authoritative works on the subject. Thus, with this guidebook to the engraving arts on his shelf, the print-collector has at hand the

# LOUIS L ALLEN

## Antiques



THIS Sheraton Mahogany Secretary-bookcase is a beautiful, genuine antique. It is seven feet eight inches high, and when open has ample desk space.

521 MADISON AVENUE  
Near 53rd Street  
NEW YORK



# AMERICAN ART GALLERIES

Madison Avenue • 56th to 57th Street  
NEW YORK



Exhibitions and public sales of art and literary property, including collections of early American furniture, glass, porcelains, silver and pewter • rare editions, manuscripts, etchings and prints; English furniture from the age of oak to mahogany; French, Italian and Spanish XVI-XVIII century furniture and objects of art, paintings from the early primitives to the modern day schools, arms and armor, textiles and Oriental rugs. Announcements of exhibitions and sales and information concerning terms and conditions for the management of public sales sent upon request



Sales conducted by Messrs. BERNET and PARKE  
AMERICAN ART ASSOCIATION • INC  
Managers

## NEW MACMILLAN BOOKS

### *Esther Singleton's New Book* The Collecting of Antiques

"It would be hard to find a more beautiful holiday book than this, with its fine format and beautiful illustrations, the subject of antiques being exhaustively discussed. . . The points are so clearly brought out that the amateur collector can hardly make a mistake if the book is carefully read." — *St. Louis Globe Democrat*. Illustrated \$7.50



### Masterpieces of Greek Drawing and Painting

by ERNST PFUHL

This book provides, as no other on the subject does, a handy and illuminative guide to the whole history of Greek pictorial art. Fully illustrated with 160 plates. . . . \$10.50

### A Short History of Italian Art

by ADOLFO VENTURI

Against the background of the culture and politics of the times, the author gives a survey and new estimate of the whole field of Italian art. The work of painters, sculptors, architects and metal-workers is fully covered in text and many illustrations. . . . \$4.00

Descriptive material on request

### THE MACMILLAN COMPANY

New York Boston Chicago Atlanta Dallas San Francisco

means to make himself as much of a connoisseur as one can be who does not himself practise plate-making.

The introduction to the work, by Hesketh Hubbard, gives a brief history of the successive inventions out of which the several processes have been developed.

#### AN AUCTION AND ITS CATALOGUE

ANTIQUES is in receipt of two volumes of a sumptuous catalogue, issued by the American Art Galleries, New York City, preliminary to the sale of the Alphonse Kann Collection. The catalogue is handsomely illustrated, bears evidence of care in its compilation, and deserves serious consideration as an illustrated text. The Collection includes ancient, mediaeval, and Renaissance works of sculpture, painting, and decorative art; and covers a wide field of nationality with its Egyptian reliefs, Persian potteries and miniatures, early Italian paintings and Renaissance Italian bronzes and marbles. Exhibition preceding the sale, January 1-5. Sale, January 6-8.

#### RECEIVED FOR REVIEW

##### CERAMICS

EARLY AMERICAN POTTERY AND CHINA. By John Spargo. New York and London, The Century Company, 1926. Price \$4.00.  
PINK LUSTRE POTTERY. By Atwood Thorne. London, B. T. Batsford Ltd., 1926. Price 10 shillings sixpence.

##### FINE ARTS

THE DOMESTIC ARCHITECTURE OF THE EARLY AMERICAN REPUBLIC *The Greek Revival*. By Howard Major, A. I. A. Philadelphia and London, J. B. Lippincott Company, 1926. Price \$15.00.

##### FURNITURE

EARLY AMERICAN FURNITURE. By Charles O. Cornelius. New York and London, The Century Company, 1926. Price \$4.00.

##### GLASS

AMERICAN GLASS. By Mary Harrod Northend. New York, Dodd, Mead and Company, 1926. Price \$5.00.  
THE MAKING AND USE OF PLATE GLASS. (Pamphlet) Pittsburgh, The Pittsburgh Plate Glass Company, 1925.

## Lectures and Exhibits

### CLEVELAND

#### *Cleveland Museum of Art*

January 7: Lecture, "The Story of Venice," by William M. Milliken, Curator of Paintings and Decorative Arts, The Cleveland Museum of Art.

January 28: Lecture, "The Forgotten Empire of the Hittites," by John Garstang, Director of the British School of Archaeology in Jerusalem.

\*\*\*

### NEW YORK

#### *Metropolitan Museum of Art*

January 18-February 27, in Gallery D 6: Exhibition of Contemporary Swedish Decorative Arts.

\*\*\*

### PHILADELPHIA

#### *The Pennsylvania Museum*

Lectures on Furniture; Its Historic Development, by Edward Warwick, at the School of Industrial Art:

January 5, "A summing up of periods" (Elizabethan, Jacobean, Carolean, William and Mary, Early American, Queen Anne, and Georgian).

January 12, "Chippendale. Furniture in the Chippendale style."

January 19, "The Chippendale Influence in American Furniture."

January 26, "France. Style of Louis XIV."

\*\*\*

### PROVIDENCE

#### *Rhode Island School of Design*

Through January: Exhibition of furniture by John Goddard.



## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

331. A correspondent sends to ANTIQUES the photograph of an arm-chair (here reproduced) which she believed to be by Duncan Phyfe until, recently, she discovered an English counterpart pictured as occurring in the Victoria and Albert Museum, London. The question in the case seems to be: Does the use of the lyre and the flat acanthus leaf as decorative adjuncts of furniture necessarily indicate the design or the style of Duncan Phyfe?



We are glad to give the question some little space here, in the hope that its consideration may clear up rather widespread confusion in the minds of many buyers of antiques.

First: It must be remembered that the appearance of some specific element of decorative detail in a piece of furniture is not necessarily an index either of designer or of date. In fact, the same elements ap-

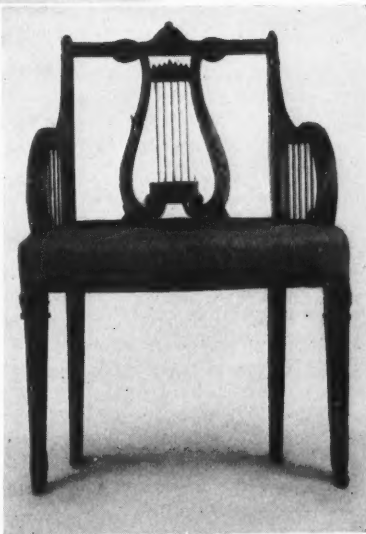
Above: Chair by Duncan Phyfe.

Right: Eighteenth century English chair.

pear over and over again through long centuries. Hence, it is not these elements, but the manner of their individual use and of their combination with other elements that counts in determining questions of period, nationality, and personal authorship.

Second: In the case of Duncan Phyfe, it is not correct to use the name generically — like Chippendale, Sheraton, Hepplewhite — but only specifically, as one uses the names, John Goddard, William Savery, Jonathan Gostelowe. And the reason is clear. Chippendale, Sheraton, and Hepplewhite were, if not primary creators of general styles, at least their popularizers; for each published a book, or books, from which a host of different cabinetmakers derived ideas for new designs. Hence, any piece of furniture conforming in general to any of the designs published by these masters is identified as to its style by the name of that master without much regard to the identity of its actual maker.

Duncan Phyfe, on the other hand, was not a style originator nor



## Old English Galleries

88 CHESTNUT STREET BOSTON, MASSACHUSETTS

### English Antiques

Personally Collected in the British Isles

Furniture : Mirrors : Pictures : Silver

Sheffield Plate : Pewter

China : Glass : Lustre : Tapestries

Petit-Point Samplers

Brocades : Glazed Chintz

Toiles de Jouy

English and American Interiors Planned and Executed in Antiques

Telephone HAYMARKET 6466

## WALLACE NUTTING

VERY careful reproductions of all classes of furniture in the maple, oak, and pine periods. The most elaborate as well as very simple examples.

A rich new catalogue of 115 illustrated subjects sent for 25 cents.

### THE BOOK

### Furniture of the Pilgrim Century

2000 pictures, is nearly exhausted.  
\$15.00 net; a discount to dealers.

Framingham Show Room, 46 Park St.

SMALL BOSTON SHOW ROOM

60 Summer St. (J. B. Hunter Co.)

# WAIT



OUR Annual Reduction  
Sale is in February.  
Watch for our announce-  
ment in the next issue of  
ANTIQUES.



## ARTHUR J. SUSSEL

*Spruce, Corner 18th Street*

PHILADELPHIA

PENNSYLVANIA



An interesting group consisting of a Louis XVI canvas screen, directoire lamps with original glass shades, two beautiful directoire chairs, and a charming table.

FRENCH RUSTIC  
FURNITURE

AMERICAN  
ANTIQUES

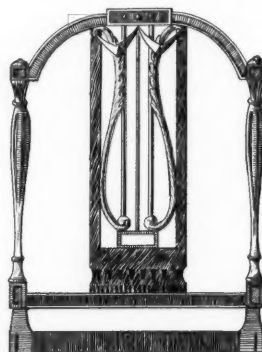
old france  
INCORPORATED  
JANE H. SWORDS

553 MADISON AVENUE 174 SOUTH STREET  
NEW YORK CITY MORRISTOWN, N.J.

a style publisher. He, of course, expressed his own individuality in his designs, and expressed it so definitely, within a restricted range, as to make possible the identification of the handiwork of his shop as differentiated from that of other shops. Nevertheless, he followed a prevailing fashion and used prevailing types of ornament in the way of cornucopias, lions' heads and paws, swags, acanthus leaves, and reeded surfaces. He had various competitors who did much the same thing. The details enumerated, therefore, are marks of the style and not of the man; and it is an error to apply the term *Duncan Phyfe* to pieces of furniture which, while corresponding to the general style followed by Phyfe, yet fail to display the specific peculiarities of the master.

When we examine the chair of our correspondent, we find certain superficial suggestions of Phyfe. Yet the differences exceed the resemblances.

In the first place, it is to be observed that the back frame of the armchair belonging to our correspondent follows virtually straight lines. Phyfe characteristically gives his chair backs a rearward roll. Again, the lyre of this armchair, while it starts at the bottom as a lyre, forgets its musical function when it reaches the top of the chair and twines ribbon-wise about the rail. Phyfe's lyres always retain a vigorous structural character. Sheraton, in some of his designs, however, employs the lyre in much the same manner as that displayed in the armchair. This is observable in the accompanying pen sketch from his drawing book.



CHAIR BACK BY SHERATON

Another difference that should here be borne in mind is the degree of elevation of the lower rail of the back in each of the chairs pictured. Chippendale, it will be remembered, anchored his back splats to his seat frames; Hepplewhite and Sheraton, following the French Louis XVI fashion, placed an anchorage rail slightly above the line of the seat. The latter method is the one employed in the armchair, though the angle at which the photograph has been taken obscures the separation between seat and rail. In the roll-back chairs produced by Duncan Phyfe, the lower rail is raised far above the seat line.

Again, the tapering legs of the armchair under discussion are square in section and are marked with a rosette at the joining with the seat; whereas Phyfe inclines either to round, reeded legs or to rectangular legs of curved profile — the latter sometimes reeded, sometimes leaf carved, sometimes terminating in a kind of wolf-foot.

Both of the chairs pictured evidently owe their inspiration to the study of antique forms; but the armchair, though English, has found pretty direct inspiration in the French style of Louis XVI; while the Phyfe chair displays responsiveness to the designs of a later period — that of the Directory and the early Empire.

Whether the armchair should be classed as Hepplewhite or early Sheraton must remain a matter of opinion. The drawing back of the arms so that they are supported in front not by the fore legs of the chair but by the side members of the seat-frame is presumably a characteristic of Hepplewhite; so, too, are the tapering legs of square section. Yet the forthrightness of the piece, its essential rigidity, despite curving lines, its use of brass spindles, are more suggestive of the righteous Sheraton than of the more sensuous Hepplewhite.

As a matter of fact, attempts at arbitrary classification in cases of this kind are rather foolish. The obvious inference concerning the two chairs pictured is simply that the armchair belongs in the late eighteenth century, the other in the early nineteenth. As to that there should be no serious question.

Probably one thing more should be said. The intention of this brief discussion has been simply to indicate certain characteristics of two chairs, which make evident the fact that these pieces must be, not only by different makers but also of different style periods. No attempt has been made to indicate those peculiarities of treatment by which Phyfe's products are differentiated from those of his immediate contemporaries.

James Curran

1625 Pine Street  
Philadelphia, Pa.



GENUINE ANTIQUES

Furniture, China  
and Silver. Old  
Phila. wood and  
marble mantels.

BALL BRASSES  
LOOK OLD



Old-time hand workmanship, without makeshift or cheapening, produces exact replicas of the genuine, including natural antique color.

New prices to dealers, on many patterns, are no higher than for machine-made goods.

Standard patterns in all sizes carried in stock for immediate delivery.

Dealers

Have you received your free sample pull with illustrated price list? If not send us your address.

WILLIAM BALL & SONS  
WEST CHESTER -- PENNSYLVANIA

A NOTICE OF MY ANNUAL  
PERIOD OF CLOSING



If one has pretty definite notions of what a stock of antiques should be, there is no such thing as waiting for things to come to him.

It is necessary to travel, to search, to compare, to keep everlastingly alive to what the whole market offers.

That my clients may have the best I am now closing my shop for four months so as to be free to collect during the winter.

BERNSTEIN  
*Authentic Antiques*

SOUND BEACH CONNECTICUT  
Midway between Stamford and Greenwich



Genuine and Beautiful—

I take pride in offering my customers as fine a selection in hooked rugs, furniture, pictures, etc., as can be found in this line. Each article is carefully selected to insure genuineness as well as beauty.

*I also do Hooked Rug Repairing*

AUTHENTIC ANTIQUES HOOKED RUGS A SPECIALTY  
L. DAVID 80 Charles Street BOSTON





## Early American ANTIQUES



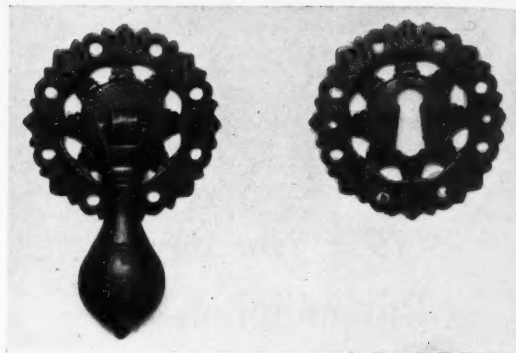
HISTORICAL CHINA  
OLD SILVER

HOOKED RUGS  
WHOLESALE and RETAIL



S. SEROTA  
446 Madison Avenue  
NEW YORK

*Simon Willard  
Grandfather Clock*



4320

4230

*An Early Teardrop  
Pull and Escutcheon  
to Match*

Period of 1700

I. SACK  
*Fine Cabinet Hardware*

625 Lexington Avenue  
New York City

89 Charles Street  
Boston

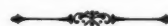
Jane Teller  
antiquarian  
has finally solved the  
problem of lighting  
colonial houses  
appropriately, effectively,  
economically,  
send for illustrated catalog

Hooked Rugs  
all pure wool hand dyed  
any shape, size, design  
NO RAGS  
made only to order  
large stock rare early American  
and English furniture  
Jane Teller Industries  
Locust Valley L.I. New York



THREE HEPPLEWHITE SHIELD-BACK CHAIRS

OLD MILL STONE ANTIQUE SHOP  
HARRISONBURG, VIRGINIA  
*In the Shenandoah Valley*



Two Hepplewhite sideboards, one of  
beautifully grained applewood; two  
Sheraton tea tables; an unusual Dutch  
pewter dresser; Stoddard, Stiegel, and  
Jersey glass; mantels, door and window  
casements from old Virginia mansions.

# WANTED TO PURCHASE

Old Flasks      Stiegel Glass  
Prints              Early Silver  
Furniture



PLEASE FURNISH PHOTOGRAPHS  
WITH PRICES

**GEORGE W. REYNOLDS**  
*Showrooms: 1742 M STREET, N. W.  
Washington, D. C.*



## WINTER HOME OF *The Treasure Shop*

Having closed my Hyannis shop for the season, I am showing at my home early American furniture; Martha Washington chair, inlaid, sleigh seat; inlaid sewing table; burlled bowls; trestle-foot candlestands; tip tables; girandoles; lamps; pottery; pewter; mirrors; prints; choice and unusual pieces of early glass in ruby, lime, sapphire, amethyst, and amber colorings.

*Delightful things for Wedding Gifts*

**HELEN TRAYES**  
CHATHAM    ::    ::    MASSACHUSETTS  
Telephone 256  
*Everything Guaranteed as Represented*



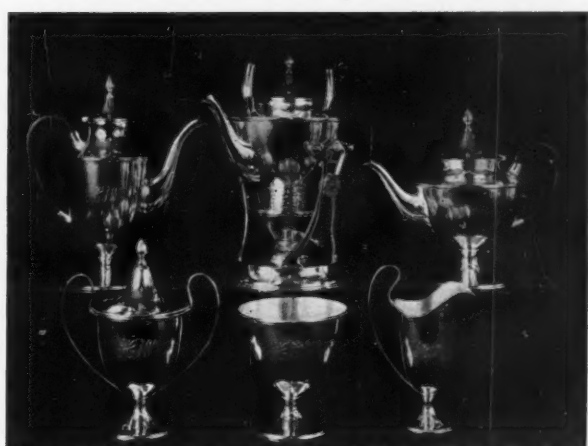
*If you cannot get a good antique  
get a good reproduction*

### NO. 1284 MIRROR

Outside measure 23 x 13 1/4 inches \$18.00.  
Finished in mahogany or old maple, with gold inside edge.  
This is a reproduction of an old Colonial mirror.

### FOSTER BROTHERS

*Retail Salesroom*                      *Factory and Mail Order Dept.*  
4 PARK SQUARE                      78 SUMMER STREET  
BOSTON                                  ARLINGTON, MASS.



ADAPTED FROM PAUL REVERE DESIGN

*Silver Services                      Tea Services*  
*Coffee Services                  Place Plates*  
*Gravy Boats and Services*  
*Silver Bowls                      Children's Mugs and Porringers*

Silverware and jewelry designed and made to order  
*Call or write for prices*  
*Repairers of JEWELRY, SILVER AND PEWTER*

**GEBELEIN**  
*A Name that Stands for the Finest in Silver*  
79 Chestnut Street    ::    BOSTON, MASS.

\$10.00

A NEW BOTTLE BOOK

\$10.00

## Collectors Guide of Flasks & Bottles

IS NOW READY FOR DELIVERY

THERE are 225 pages, showing 500 of the best Early American Flasks and Bottles with descriptions of each; also giving prices at which each flask is selling at the present time. The book will be bound in flexible leather, being 6¼ x 5 inches over all, with stubs in the back for additional pages which will be published as new flasks are acquired.

Published and sold by

1709-1711 West Third Street

CHAS. McMURRAY

DAYTON, OHIO



EARLY AMERICAN QUEEN ANNE VIRGINIA WALNUT LOWBOY, 29½ inches by 29½ inches.

Genuine Stiegel slip glass 6¼ inches tall, fluted and etched; fine maple corner chair; extra fine maple banister-back chair, extra large turnings; very early Pilgrim armchair with Carver turnings, arms ending in mushrooms; tip-and-turn cherry table; spider-leg curly maple candlestand; spade-foot Hepplewhite candlestand, inlaid; bonnet-top cherry highboy; three grandfather clocks; two wing-chairs; one Hepplewhite swell-front dresser inlaid with satinwood and ebony; pair of four-poster twin beds in maple; a curly maple tavern table; a small round-top sewing table in butternut wood with revolving basket; dated blue and white coverlet; several hand woven linen sheets; a wonderful map powder-horn beautifully hand carved, showing New York harbor with four ships, New York City, North River, Hudson River to its source, Mohawk River to Oswego, with all the forts on both rivers, compass, English coat of arms, 100 houses, trees and lots of detail — carried during the French and Indian War.

THESE PIECES MUST BE SEEN TO BE APPRECIATED

Everything Guaranteed as Represented

**E. C. HALL**

145 Longmeadow Street

LONGMEADOW, MASS.

On Main Route from Boston to New York. Three blocks from Springfield Line. Look for 145 on yellow sign.

## PHOTOGRAPHIC SERVICE for COLLECTORS

For purposes of  
SALE

INSURANCE

IDENTIFICATION  
IN CASE OF THEFT

PUBLICATION

AUTHORITATIVE STUDY

Antique objects should be photographed. We use color separation, and electric illumination thus insuring accurate and satisfactory results.

Photographs taken anywhere, at any time,  
under any conditions. Rates reasonable.

**SHAW PHOTOGRAPHIC SERVICE**

Specialists in Commercial Photography

5 ISABELLA STREET

BOSTON



## Rare Forsyth Pistol

over and under barrels, as used by British Sea Captain. This is the first percussion system. This and other very rare pistols and guns shown with much valuable information on Colts revolvers, World War guns, etc., in our 50 cent 1927 catalogue, 380 pages, fully illustrated.

Established in 1865

Francis Bannerman Sons  
501 Broadway, N. Y. CITY





WALNUT BUREAU, country made, with 26 drawers, 8 secret drawers, and original escutcheons; 6 feet 4 inches high, 4 feet wide, 2 feet 11 inches deep. Period, James IV, Scotland. The late property of a Scottish ducal family. Price, 85 guineas.

## ANTIQUES *from* GREAT BRITAIN

We stock old English furniture of all periods, including a large selection of cottage oak, Windsor, mahogany, oak and fruitwood chairs in sets of six.

OLD CHINESE PORCELAIN *Old Portraits in Oil* MIRROR PAINTINGS

CHINESE FURNISHINGS, CARVINGS, NECKLETS and JEWELRY in Han, green, red and mauve JADE, OLD AMBER and other semi-precious stones.

*Everything guaranteed—enquiries solicited.*

*We act as buyers for American clients.*

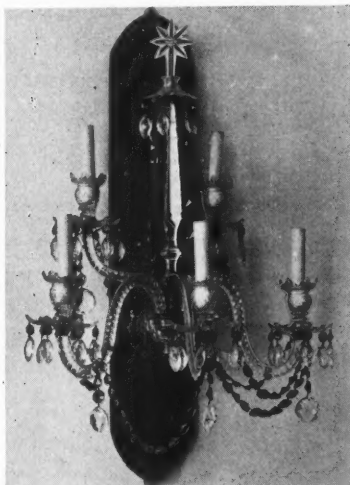
# EDGAR

W. H. ADGEY EDGAR

41 DUKE STREET,  
OXFORD STREET, LONDON, W.  
(Side of Selfridge's)

## WEYMER & YOUNG, Inc.

*Antique English Silver  
and Furniture*



*One of a pair of English crystal wall lights.  
Hanging chains deep blue.*

39 EAST 57th STREET  
New York City



HEPPLEWHITE SIDEBOARD INLAID WITH SATINWOOD

THOSE who appreciate the genuine and the beautiful in things that go into the making and the furnishing of the home will find, on our three large floors, a stock of furniture, rugs, china, glass, etc., that will delight the most discriminating judgment.

The sideboard illustrated is only one of many fine pieces.  
Pay us a visit and be convinced.

H. SACKS & SONS

62 Harvard Street

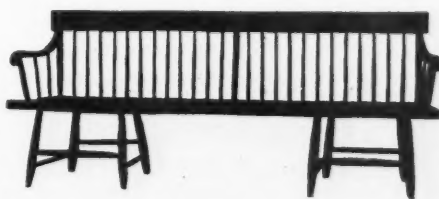
BROOKLINE, MASS.

Telephone Regent 0865



## ANTIQUES

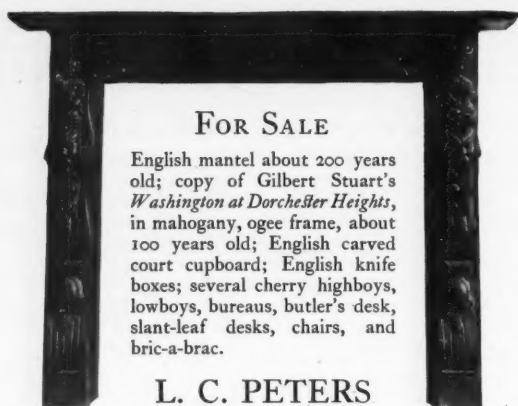
THIS BEAUTIFUL SETTEE and five others, all different, are offered this month. There are some rocking settees, one a child's size with a guard for the baby so little sister could sit and help mother.



THE SAMPLER

CORTLAND

NEW YORK



### FOR SALE

English mantel about 200 years old; copy of Gilbert Stuart's *Washington at Dorchester Heights*, in mahogany, ogee frame, about 100 years old; English carved court cupboard; English knife boxes; several cherry highboys, lowboys, bureaus, butler's desk, slant-leaf desks, chairs, and bric-a-brac.

**L. C. PETERS**

LENEX

Established 1875

MASSACHUSETTS

YOU will find at our shop at all times an interesting group of antique furniture: desks, chairs, sideboards, highboys, clocks, tables, and the like — many of them rare, many unusual, all at moderate prices and guaranteed to be genuine. Visit us. It will pay you.

**M. C. MEADE**

Wholesale — Importers to the Trade — Retail

Established 1904

662 Lexington Ave., NEW YORK CITY

BRANCH — 19 Prospect Place, Plainfield, N. J.



## Early American Antiques

WITH a shop full of choice antiques in furniture, china, glass, pictures, prints, pewter, brass and the like, it is difficult to pick any one thing for special emphasis.

Just now, however, we have some unusual chintzes in great variety of pattern and size.

Write us your Wants

**E. C. HOWE**

73 Newbury Street

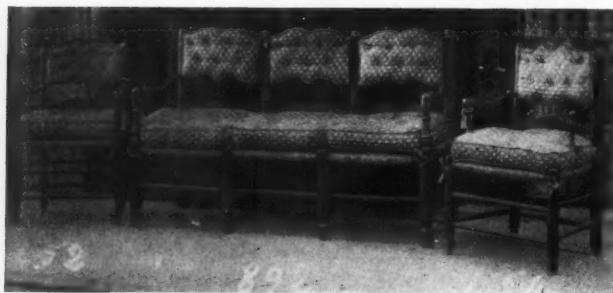
BOSTON, MASSACHUSETTS

MY stock of antiques has been disposed of and I am suspending business for the winter months. I expect to reopen my shop about the first of April.

**LOUISE BARBER MATHIOT**

WEST CHESTER

PENNSYLVANIA



A PROVINCIAL SOFA AND TWO ARMCHAIRS

**THE PEASANT SHOP**  
FRENCH PEASANT ANTIQUES  
81, CHARLES ST.  
BOSTON MASS.



## Corner Cupboard

Very odd and quaintly curious corner cupboard with denticulated cornice. The frieze is gracefully scalloped and pierced.

**CURIOSITY SHOP**

W. H. WILKINSON, Proprietor

1901-1911 Main Street

KANSAS CITY, MISSOURI

Four Blocks from Union Station

Everything Guaranteed as Represented

## Genuine English Antiques

Fine old Georgian period gilt convex mirror surmounted by eagle and carvings, £15; another similar, £20; two rare old Chippendale period mahogany wingchairs on square legs and stretchers, scroll arms, good shape, £20 each; two old Sheraton period mahogany settees or sofas, one turned legs, £15, other square legs, £20; antique mahogany kneehole pedestal desk, drawers each side, cupboard in center, £25; another similar, £30; an old Georgian period mahogany sideboard on six legs, center drawer and cupboard each end, 6 feet long, £30; fine two-pedestal, three-section mahogany dining table, Sheraton period, each pedestal on four claws with brass toes, £32/10/0; antique mahogany dining table on square legs in two half round sections which fit together, £15.

Above are all guaranteed genuine antiques in good condition. Can send photographs and details. Expert packing and all consular details attended to. Enquiries requested for above goods which are duty free into U.S.A., being over 100 years old.

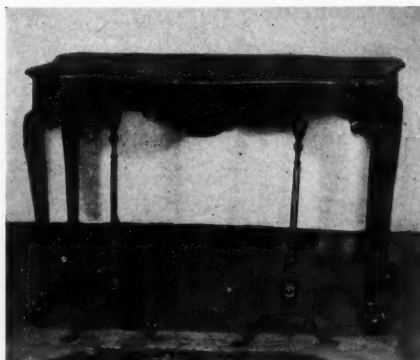
**WILLIAM LEE, Wholesale Antiques**

(Member of British Antique Dealers Association)

120 HALIFAX OLD ROAD  
Telephone 2849

HUDDERSFIELD, ENGLAND  
Cables, Lee, Antiques Birkby, HUDDERSFIELD

## CHIPPENDALE SERVING TABLE



Carved serpentine front, ball and claw feet. All original. Illustrated in Mr. Lockwood's book.

Everything Guaranteed as Represented

NEW ENGLAND ANTIQUE SHOP 75 Charles St. Boston, Mass.  
Telephone HAYMARKET 1751 M. Webber, Manager



## Do Your Own Stenciling

THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

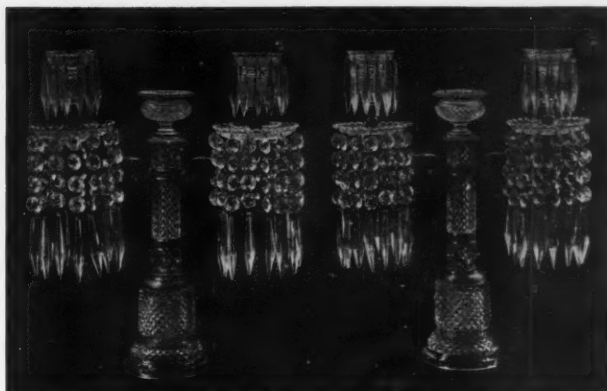
Complete outfit, \$3.50      Send check with order

### OLD CURIOSITY SHOP

E. E. White

BELMONT · VERMONT

Antique Furniture      Glass      China



PAIR OF EMPIRE TABLE CANDELABRA: Fine Quality, Two Light, Diamond Cut, Embossed Ormolu Mounts, Circular Glass Drum Bases, 17 Inches High

CECIL DAVIS, F. R. S. A.

*Specialist in Guaranteed Old English and Irish Glass*

Begs to announce that he will be advertising regularly in these columns during the coming year and hopes to make the acquaintance of many American collectors and dealers by so doing.

Cecil Davis, who is one of the few specialists in Old Glass, holds a large and comprehensive stock of *Fine English and Irish Cut Table Glass, Early Irish Candelabra, Spiral Stem Drinking Glasses*, including many rare and historic cabinet specimens, *Bristol and Nailsea Colored Glass, Millefiori Glass Paperweights*, etc., also *Rare Resist* and other *Lustre Jugs*, etc. These he will at all times be glad to show to American connoisseurs when visiting England.

MONTHLY DETAILED LIST SENT POST FREE, 10 CENTS

*Enquiries Solicited*

8 St. Mary Abbott's Terrace,      KENSINGTON, LONDON, W. 14



P. G. PLATT

MARY M. PLATT

## LONG LANE

WALLINGFORD

PENNSYLVANIA

## Early American Furniture

*William and Mary Lowboy*

*Gateleg Table*

Original in every respect and one of the largest and finest in existence.

*Hadley Chest*

*Tavern Table*

Medial stretcher, fine turnings.

*Queen Anne Mirrors of Exceptional Merit*

These are typical of the rare pieces to be found in our shop.

*Early American Glass*

Beautiful examples of Stiegel type; South Jersey contact three section mold; fine pieces from early glass works in New York State, New England and Ohio. Historical Flasks of the rarest types and colors.

BACK OF EVERYTHING SOLD IN OUR SHOP  
IS OUR REPUTATION AND OUR GUARANTEE

H. A. & K. S. McKEARIN

21 E. 64th Street

NEW YORK CITY

*Everything Guaranteed as Represented*





### French Marquetry Table

THIS exquisite French table of fruitwood marquetry with hidden mirror, the individual tea set of Old Vienna, and the fragment of historic toile de Jouy will appeal to the lover of the antique. We have also two fine panels of rose toile, Don Quixote, lined with old blue print, a collection of antique jewelry, miniatures, tabatières, candlesticks of many metals, church, and chateau pewter, etc.

### MARION BOOTH TRASK

37 East 57th Street (3rd floor) Telephone REGENT 7279 NEW YORK

FRANK W. BARTON  
President

Telephones:  
RICHMOND 3166 and 3167

### Hooked Rugs

BUSINESS is good with us and we plan to make it better. We are selling more hooked rugs all over the country and we are, therefore, buying more. At no time since we began have we had so large and varied a collection to choose from. Whatever size or design or color you may want, write us. We can help you.

WE ARE ALWAYS GLAD TO SEND SELECTIONS ON APPROVAL TO RESPONSIBLE DEALERS AND COLLECTORS

### NEW ENGLAND SALES ASSOCIATION, INC.

222 State Street, BOSTON, MASSACHUSETTS

Everything Guaranteed as Represented

### THE CAMDEN ANTIQUE SHOPPE

### Removal Notice

OWING to the increase in my business it has been necessary for me to move to a larger place. Old and new customers, therefore, will find me at HADDON AVENUE and LIBERTY STREET, which is two blocks from 1406 Haddon Avenue.

I have on hand some very fine old pieces, together with a lot of Empire and Victorian furniture.

Everything Guaranteed as Represented

CAMDEN ANTIQUE SHOPPE :: JAMES F. IANNI, Proprietor

HADDON AVENUE AND LIBERTY STREET  
CAMDEN, NEW JERSEY

Only 15 minutes from Philadelphia over the new Delaware River Bridge on the road to Atlantic City

### The SUNRISE SHOP

Invites Your Inspection



A fine group of lamps from a stock containing many other beautiful antiques

148 YORK STREET Ada Millard Robinson NEW HAVEN, CONN.

One-half block from Yale's beautiful Harkness Memorial Group  
Everything Guaranteed as Represented

### HENRY J. FITZGERALD

### Antiques

I have a fine selection of antiques that are both interesting and beautiful. I specialize in hooked rugs and have many that are reasonably priced.

81 CHARLES STREET

BOSTON, MASS. Telephone BOWDOIN 2994-W

### Very Fine Turned Table

In walnut (c. 1700). Absolutely all original. 39 inches long, 24 inches wide, 30 inches high.

### Fine Oval Pierced Pewter Drain

15 1/4 inches by 11 1/2 inches.



### MARTHA DEHAAS REEVES

1026 Pine St., Philadelphia, Pa. and 20 Potter St., Haddonfield, N. J.

Everything Guaranteed as Represented

### Mrs. Mary D. Walker

You will find here some rare and beautiful examples of old glass, many interesting pieces of china, a variety of furniture, quaint and beautiful things in lustre, Staffordshire figures, lamps, etc.

Visitors and Correspondence  
always welcome

Everything Guaranteed as Represented

Front Street and Wareham Road, MARION, MASS.

### Queen Anne Cottage

Will be open throughout the winter. At present there is an exhibit of a very remarkable collection of lustre china; many pieces of silver resist and the rare silver and blue, as well as pieces in canary and silver; also many beautiful tea sets in purple lustre and three in silver.

### Queen Anne Corners

Telephone ROCKLAND 1245-R

ACCORD, MASSACHUSETTS

Inland State Road between Boston and Plymouth

Everything Guaranteed as Represented

## THE SHOP OF TREASURES

ANNOUNCES

### *The Opening of a Shop in Chicago*

Sheridan Road at Diversey

Colored and clear American glass;  
cameos; petit point; tole and papier  
mâché trays; hooked rugs.

*Our buyer is leaving for Europe and will execute  
commissions. Correspondence invited*

SHOP OF TREASURES  
Green Bay  
Wisconsin

SHOP OF TREASURES  
2806 Sheridan Road  
Chicago, Illinois  
Telephone Bittersweet 1068

*Early American  
Pine Dresser*  
In original condition

**Antiques**  
Some very unusual  
Early American  
Pieces



### THE BLUE BOTTLE SHOP

823 Glen Brook Avenue, BRYN MAWR, PENNSYLVANIA  
Telephone BRYN MAWR 1445 Opposite Bryn Mawr Trolley Station

*Martha Jane's*

MARCELLUS :: :: NEW YORK

*(between Syracuse and Auburn)*

**S**mall oval-topped curly maple duck-foot table,  
feet restored; curly maple stands; top of unusual  
curly maple highboy; curly maple bed; maple four-  
post beds, \$15 to \$20; spool beds, \$8 each.

*Special discount to dealers. Send for lists*

*Everything Guaranteed as Represented*

Moderately Priced  
*American Antiques*

Sold Only in the rough

As I specialize in selling to dealers, it will pay you to visit my shop. I am  
always getting in unusually good pieces. Some recent arrivals are two Hepplewhite  
swell-front cherry bureaus, one inlaid; curly maple dish-top Windsor candle-  
stand; large mahogany Duncan Phyfe drop-leaf table; and other fine pieces.

Photographs  
Everything Guaranteed

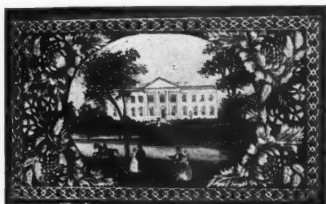
Crating Free  
Nothing Misrepresented

**J. H. EDGETTE**  
*Exceptional Antiques*

508 Plant Street

UTICA, N. Y.

### *Hand-Painted Clock Glasses & Dials*



MIRROR TOPS, TRAYS  
RESTORED OR REPRODUCED,  
ANY STYLE, SIZE, QUANTITY

ANTIQUE STENCILING  
A SPECIALTY  
ALL WORK GUARANTEED

*Prompt Service*

References from leading collectors and dealers

**H. & G. BERKS**  
*(G. Berks formerly with W. W. Sprague)*

1276 Blue Hill Avenue :: MATTAPAN, MASS.  
Telephone MILTON 7697

### *Antiques in Variety*

CLOCKS      MIRRORS      STOOLS

CURRIER & IVES PRINTS

SANDWICH GLASS      HOOKED RUGS

GODEY AND SHIP-PRINT LAMP SHADES

VARIETY OF LAMPS      SMALL TABLES

CHILDREN'S FURNITURE and LARGE STOCK  
of EARLY AMERICAN FURNITURE

### H. STONE'S ANTIQUE SHOPPE

*All the year*  
138 Charles Street, BOSTON

*Summer only*  
HYANNIS, MASS.

ANNOUNCING THE OPENING OF THE  
H I S T O R I C O L D

### REED MANSION

*Waldoboro, Maine*

Early American Furniture

Hooked Rugs :: Prints

### WARREN WESTON CREAMER

*On the Atlantic Highway between Bath and Rockland  
In Historic Waldoboro, Maine*

*Everything Guaranteed as Represented*

### Antiques

MARY CLAIRE O'BRIEN

63 Fifth Avenue  
NEW YORK, N. Y.

*entrance on thirteenth street*





*A Beautiful  
Serpentine  
Mahogany Desk  
In Fine and Original  
Condition*

Mrs. Albert K. Hostetter  
10 South Queen Street  
LANCASTER PENNSYLVANIA  
*Appointments desirable*

*Early American Antiques*

LARGELY ANTEDATING 1820

A full general line. Everything guaranteed as represented. No junk sold; as everything is carefully selected. *Write me your wants.*

ROBERTA C. NICHOLSON  
R. F. D. 1, CHARLESTON, WEST VIRGINIA

*Wanted to buy.* Writing Arm Windsor; Wing and Sleepy Hollow Chairs; Old Flasks and Grandfather Clocks.

BERTHA B. HAMBLY

*Greycroft*

*Summer Address*  
GREYCROFT  
MATUNUCK ROAD  
WAKEFIELD, R. I.

GREYCROFT  
224 WATERMAN STREET  
PROVIDENCE, R. I.  
Telephone ANGELL 3427

*Everything Guaranteed as Represented*

*Rare Pieces*

Seldom have I had in my shop so exceptionally fine a collection of antiques.

Fortune has placed in my way several items of rare distinction which I offer to those who appreciate real worth.

I buy only the finest. Visit my shop and be convinced. Nothing sold by mail.

MORRIS BERRY

80 East Main Street :: PLAINVILLE, CONN.  
*Half an hour out of Hartford*

The BOARDMAN & GRAY



*"Little Beauty  
Grand"  
Spinet Art Case*

Custom built throughout, making it the choice of the most discriminating musicians for the past 90 years.

*Descriptive catalogue  
on request*

MODERN GRAND  
Reproduced from Spinet 108  
years old

*Factories: ALBANY, N. Y.*

Halls, Living, Dining & Bedrooms

Furnished in

EARLY AMERICAN FURNITURE



*The Old House*

AT

WHITEMARSH, PA., on the BETHLEHEM PIKE  
*Two miles from Philadelphia City Line*  
Jno. M. Ash, Jr.

THE ACTON ANTIQUE SHOP

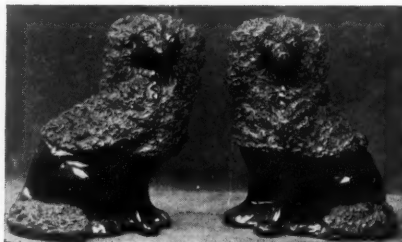
WE OFFER

Maple highboy top  
Set of 4 Hitchcock chairs, rush seats  
Liverpool pitcher

LOTHROP & TAYLOR

SOUTH ACTON :: :: MASSACHUSETTS  
(Six miles from Concord)

*Everything Guaranteed as Represented*



*Pair of Fine Old  
Dogs, Mottled  
Brown, Perfect,  
8½ inches High  
Pair . . \$85*

*Just in*

A good early American wooden comb-back chair, original stenciling, fine condition, \$40.

JEMIMA WILKINSON ANTIQUE SHOP  
*Florence W. Upson*

DUNDEE :: NEW YORK  
*Everything Guaranteed as Represented*



## The LANCASTER ANTIQUE SHOP

having had a successful summer at SPRUCE SHADOWS, LANCASTER, MASSACHUSETTS, will open its winter shop on January the first at

25 Fayette Street, BOSTON

### FURNITURE : GLASS : HOOKED RUGS

Just received from England a choice wingchair and three Chippendale chairs. We have also Italian linen and foreign gifts.



#### Illustrated

An old pine cupboard, an old redeco-  
rated tray, a 3-slat-back chair, some  
old-fashioned chintz.

#### Offering also

3 maple slant-top desks  
6 stenciled chairs  
10 curly maple fiddle-back chairs  
An 8-legged Sheraton dining table  
A Sandwich amethyst comport

#### THOMAS & DAWSON

Antiques . Interior Decorations

39 Fayette Street

BOSTON, MASSACHUSETTS

Telephone LIBERTY 9322

### SOME OF OUR SPECIALS

Yellow pine corner cupboard, butterfly shelves, cathedral glass upper and pie-crust lower doors . . . . . \$200  
Early American pine and fruitwood turned stretcher table, circa 1750 . . . . . 175  
Windsor bench, bamboo turnings . . . . . 65  
Set of 6 two-slat, rush-seat maple chairs . . . . . 75  
Three-slat rush-seat high chair . . . . . 20  
Queen Anne club-foot, swing-leg, drop-leaf walnut table, \$150; Pennsylvania Dutch two-drawer walnut table, turned spindle legs, original knobs, \$65; Pennsylvania Dutch painted panel tulip chest, original hinges, lock and handles, \$110; Queen Anne walnut cabriole-leg desk, \$150; Danforth pewter pot, \$30; Sheffield snuffer and tray, \$12.50.

## The Loft

314 South Camac Street, PHILADELPHIA, PA.

## ARE YOU PLANNING AN AUCTION?

For many years now Wm. K. MacKay Co., Inc., have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

Antique Sales a Specialty Appraisal for all Purposes

## WM. K. MACKAY CO., INC.

Auctioneers and Appraisers

7 Bosworth Street (Telephone Liberty 3194) BOSTON, MASS.

### MAHOGANY SHERATON

#### CARD TABLE

with serpentine edge, inlaid. Skirt inlaid with panels of feathered satinwood . . . . . \$225

#### ETCHED STIEGEL DECANTER

Formerly the property of John Hancock, \$125

#### PAIR OF EARLY STAFFORDSHIRE

#### FIGURES

The archers in white, colors, and gold lustre. (Slight imperfections) . . . . . \$30

These items are only a sample of our general stock



## The Snug Harbor Antique Shop

MARTHA DEAN TURPISCH

170 Tyson Street, NEW BRIGHTON, STATEN ISLAND

Telephone St. George 3183

Everything Guaranteed as Represented

## Spinning Wheel Antique Shop

In a Quaint Old House

On a Quaint Old Street

A four-story reclaimed brick house filled with a collection to be rivaled of glassware, in every color. Unusual display of china, mirrors, pewter, coverlets, and all minor furnishings. Furniture of distinction, of every kind and description. Hooked rugs, exceptional for their quantity, quality, beauty, and price.

KATHERINE SPERRY LALLIE LEE KENNEDY

35 Fayette Street BEACH 1554 BOSTON, MASSACHUSETTS

## New England Antiques

Pine : Maple : Cherry : Birch : Mahogany  
Hooked rugs and hand-woven stuffs; woodenware;  
glass; china; pewter; brass; copper; iron; pottery.

Specials: Queen Anne pine blanket chest, c. 1720, with original butterfly brasses; medium sized pine cupboard, refinished in natural color; old mirror with hard pine frame 29 x 48 inches, in fine condition; "blister" maple Hepplewhite drop-leaf table 40 x 41 inches; four-slat mushroom chair; cherry Salem chest.

## WORCESTER BROS. CO.

23 BRATTLE STREET

CAMBRIDGE, MASS.

Everything Guaranteed as Represented

## A Six Drawer Curly Maple Chest

Absolutely original except the brasses. The skirt is beautifully cut.

A blue Staffordshire pitcher, mended; a gray paste pitcher, decorated in silver lustre with Faith, Hope, and Charity design, proof condition; a good example of pitcher in Sandwich glass, thumb print, color a beautiful cranberry red, proof condition.

## CRANFORD COTTAGE

7 Smith Court at 50 Joy Street

BEACON HILL

BOSTON

Everything Guaranteed as Represented





OLD SALEM PAPER—Authentic reproduction of old paper hung on one of the rooms in Dr. Cook's famous home in Norman Street, SALEM, MASS. The background is white with designs in delightful warm tones of grey and sepia.

We will be glad to send samples of exact reproductions of early American wall paper to suit your requirements.

*The Old Wall Paper House*  
Established 1861  
15 West Franklin Street  
BALTIMORE, MARYLAND

*When in "The Berkshires"*  
visit

G. & A. H. OSWALD'S  
ANTIQUE SHOP  
11 LINDEN ST., PITTSFIELD, MASS.  
*Near the Maplewood Hotel*

Sideboards, desks, tables, chairs, rockers, stools, clocks, mirrors. A good line of old glass and china. Currier & Ives and other old colored prints.

## *The Colonial Antique Shop*

ITHACA, NEW YORK

308 Stewart Avenue Near Cornell University

EARLY American antiques of every description; hand-woven coverlets; quilts; shawls; hooked rugs; Currier prints; old china and lustre ware; brass, copper, and pewter ware; fireplace fixtures; unusual collection of furniture in mahogany, curly maple, old maple, and pine.

We carry one of the largest stocks of antiques in this part of the country in restored and unrestored condition, and are prepared to quote most reasonable prices in quantities. We have nearly three thousand chairs of every description including lacquered Hitchcocks with rush seats in great variety, and some in curly maple with rush seats.

LEAFLETS, CATALOGUES, OR PHOTOGRAPHS ON REQUEST  
*We ship everywhere*

WALTER F. LARKIN and MARIE L. LARKIN

**Variety!**



*It Pays to Visit Harry Mark*

**Harry Mark**

ANTIQUE FURNITURE EXCHANGE OF BROOKLYN

*Early American Antiques*

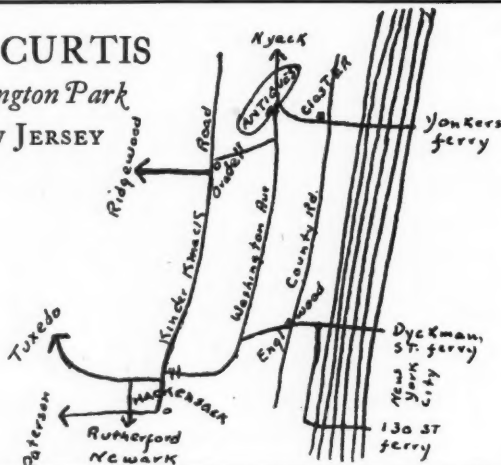
Branch Shop:  
696 Fulton Street  
115 South Portland Ave.  
Telephone NEVins 4861

Main Shop:  
749-51 Fulton Street  
cor. South Portland Ave.  
Telephone NEVins 6076

BROOKLYN, NEW YORK

*Everything Guaranteed as Represented*

A. L. CURTIS  
Harrington Park  
NEW JERSEY



## *The Blue Eagle Antique Shop*

What a bright bit of color the rare old flasks make on the shelves! Success to the Railroad reminds me of the time when the main branch of the Pennsylvania Railroad went through Chester Valley and my grandfather's farm. Grandfather had the privilege of running his car over that road one day a week. If I had that privilege now I would not be selling my precious flasks but would ask you to come and enjoy them with me.

Mrs. BAUGH

413-415 E. Washington Street, MEDIA, PENNSYLVANIA

On the Baltimore Pike, 12 miles from Philadelphia

Telephone MEDIA 678

*Everything Guaranteed as Represented*

## FOR SALE

1 mahogany six-legged table; 2 sets of mahogany chairs, six to a set, one set fiddle-back, the other slatted across; also plenty of card tables and arm-chairs in walnut.

J. RAYMOND BLINN

18 LOCUST STREET, HAVERHILL, MASS.

*Everything Guaranteed as Represented*

Mrs. Randall Crawford



**The Covered Wagon Shop**  
ANTIQUES

6404 EUCLID AVENUE CLEVELAND, OHIO

*Special Discounts on all Antiques  
Sold During January*

## Discounts of 20 & 30 per cent

WE wish to turn our stock of antiques three or four times a year. So we issue lists, now and then, of our finds priced at fair value. Those that do not sell at once are automatically marked down 10% each month for three months.

### December List Now Ready

Back numbers showing unsold items subject to 30% discount on receipt of two-cent stamp for each list

COLLECTORS' LUCK, *Suncook, N. H.*

## Martha Morgan

### Antiques & Prints

847 Lexington Avenue  
New York City

## The WINTHROP ANTIQUE SHOP

134 Winthrop Street

TAUNTON, MASS.

Between Taunton and Providence

*Furniture China Glass*

*Hooked Rugs Flasks Lamps*

*Coverlets Clocks Mirrors*

## FINE ARTS INSURANCE

Protects your valuable antiques and "objets d'art" against loss not only by fire, but by theft, perils of transportation and (except in the case of glass, etc.) by breakage. Insurance of this nature is essential for the discriminating collector to whom the damage of a single piece might easily prove irreparable.

*The Rates Are Low*

*The Coverage Broad*

*For further information apply to*

HINCKLEY & WOODS

*General Agents*

40 Broad Street, BOSTON

Telephone MAIN 8720

## AT AUCTION Antiques Exclusively

BRIDGEWAY AUCTION COMPANY

*N. E. Corner 8th and Spring Garden Streets*

PHILADELPHIA, PA.

EVERY WEDNESDAY AT 10.30 A. M.

We sell from 300 to 500 lots weekly, consisting of rare original pieces of furniture, china, glass, pewter, prints, paintings, etc.

All goods sold without reserve. It will pay you to attend our sales. We offer only original pieces.

H. G. HELLERMAN

SOL H. COHEN

*Auctioneers of Antiques Only*



*Original  
Chippendale Desk  
in Walnut*



WILKINSON & TRAYLOR

*508 West Main Street*

RICHMOND :: VIRGINIA

*Everything Guaranteed as Represented*



## ANTIQUES:

Clocks, desks, Pennsylvania chests, settees, beds, corner cupboards, tables, chairs, chests of drawers.

*Glass Lustre Ware Pewter*

L. P. AARDRUP

*341 North Queen Street*

LANCASTER

PENNSYLVANIA

*Everything Guaranteed as Represented*

## LAWRENCE HYAMS & Co.

*(Formerly with M. Stack & Co.)*

*We have the Largest and Most Complete Stock of*

*Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

*Expert Refinishing and Restoring.*

*Inspection Cordially Invited.*

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.

Telephone WABASH 1722



Do your rooms, filled with charming old furniture, lack something—perhaps?



Quaint Chintz and  
Organdie Curtains  
A Dainty Bedspread  
Draped Dressing  
Table, Pillows  
Lamps and Shades

Designed to harmonize with the  
simplicity of olden times

GRETE STENCIL

INTERIOR DECORATIONS  
Studio: 19 East 48th Street  
NEW YORK CITY  
VANDERBILT 8155

## Antiques and Old Glass

Rosewood Melodeons, Swell-front Chest of Drawers,  
Warming Pans, Hooked Rugs, China Tea Sets,  
Dolphin Card Receiver, (blue dolphin base,  
opalescent top), Pewter, French Clocks,  
Blanket Chests, Mirrors, etc.

OPEN AFTERNOONS AND EVENINGS

CHARLES E. COMINS

On Boston Post Road

One East Main Street WARREN, MASS.

## The Shop Beautiful

NORTHBORO :: MASSACHUSETTS  
On Boston and New York Highway

G. L. TILDEN

Sandwich Glass

Compotes Dishes Plates Salts

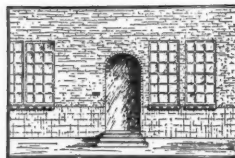
Large Stock of Cup Plates

Staffordshire Figures and Dogs

Lustre Ware

Clocks Mirrors Chairs

Currier & Ives Prints



JANE WHITE LONSDALE

INTERIOR DECORATOR

314 EAST 57TH STREET

NEW YORK CITY

PLAZA 3357

## Examples of Old-Time Elegance

ESTHER DE BENNEVILLE's pie-crust table, crow's nest, original finish, double pointed and scallop, thick crust, \$500. Absolutely flawless pair of colorful Lowestoft mantel urns, 12½ inches tall, perfect lids, interesting rose-color finials, \$100. Pair of perfect-match glass camphene lamps, \$35. Fully assembled 24-inch tall prism lamp, extra fine flare-cut globe, and long prisms, all original, \$85. Perfect pedigreed large gold lustre flower pot and base, pink lustre lion's head handles, English rose, \$60. Set of four curly maple round-grip-top two-slat Hitchcock chairs, \$100. Lowestoft cross-handled teapot and sugar bowl, eagle emblems, \$80. All streaked curly maple two-drawer sewing stand, \$58. Large fine ribbed bell-flower glass compote, pedestal base, \$17.50. Large solid all streaked curly maple high-back arm rocking chair, \$45. A complete white hoop skirt with bustle, \$3.00.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

Telephone 412-J CORNING

Everything Guaranteed as Represented

## Historical and Decorative Antiques

CATHERINE CHASE

31 Clinton Street BROOKLYN, NEW YORK

SPECIAL ITEMS:

An interesting collection of English and American pewter mugs and measures gathered from the taprooms of old inns in this country and abroad.

For the children's room an unusual wagon seat, and a rocking bench. Also pieces in pine and maple for nursery and playroom.

Playthings of Long Ago

Everything Guaranteed as Represented

## EARLY AMERICAN ANTIQUES



THE LITTLE HOUSE  
ANTIQUE SHOPPE

EDITH HASTINGS TRACY FLORENCE ABBOTT BLAKE

STOCKBRIDGE :: MASSACHUSETTS

December to April : FLORENCE VILLA, FLORIDA

## On January 1st

MRS. J. VAN VLECK BROTHERS

OF THE

Bears Ago Shop

GREAT BARRINGTON MASSACHUSETTS

will open a tea room where antiques  
will be sold, in

MAMARONECK :: :: NEW YORK

at the Evelyn Court Apartments

A RESOLUTION  
TO START THE NEW YEAR RIGHT  
*I Will Right Soon Visit*

## The COLONIAL SHOP

22-24 NORTH WATER STREET, NEW BEDFORD, MASS.  
*Located Diagonally across from the Whaling Museum*

Many very desirable pieces of furniture are now being shown together with an endless variety of small articles of special merit.

Maple X stretcher or Pembroke table, refinished; office banjo clock, large, original condition; small curly maple chest of drawers, ogee bracket feet, old hardware, original condition,—a gem; maple chest-on-chest, refinished; two maple slant-front desks,—one curly, and a secretary, all refinished; mahogany wag-on-the-wall clock. Many other pieces in the rough and others refinished. Several bed covers of Toile de Jouy.

*Notice:* We desire to purchase an inlaid card table,—a claw-foot sofa with cornucopia carving,—a curly maple lowboy,—a miniature grandfather clock by Joshua Wilder, Hingham.

ANOTHER SHOP—TWIN GATEWAY, EAST WAREHAM  
Near Buzzards Bay, Cape Cod  
W. W. BENNETT, Proprietor

## ANTIQUES



Post Office  
MILLINGTON  
New Jersey

Telephone  
MILLINGTON  
4-J

BERYL DE MOTT

*Liberty Corner, N. J.*



OPEN BOOK

Lesley Frost

ANTIQUES

Miss O'Herron

124 SOUTH STREET  
PITTSFIELD, MASSACHUSETTS

SUMMER: *Shop of the Two Young Men*, OGUNQUIT, MAINE

HARE & COOLIDGE

54 West 11th Street NEW YORK CITY

17th Century Pine and Oak 4-drawer Chest

Paneled sides with bolelection molding

*Lowestoft—Unusual Pieces*

*Hooked Rugs*

*Rare and Complete Screw Candlestand*

Call or make appointments between 10:00 and 12:30 WATKINS 10356  
*Everything Guaranteed as Represented*

## Goulding's Antique Shop

SOUTH SUDBURY, MASS.

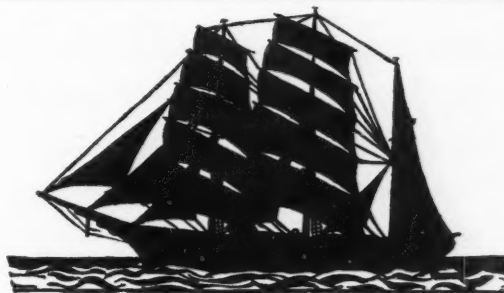
*On Concord Road, One-half mile off State Road*

Telephone 60-3 :: Closed Sundays

*Specializing in Early New England Furniture*

Tall pine dresser, open shelves at top;  
corner cupboards; pine settle; old cloth  
loom; desks; chests of drawers; bureaus;  
tables; sets of chairs.

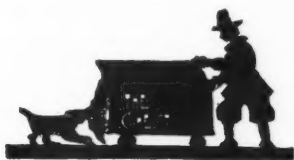
*Everything Guaranteed as Represented*



THE WHALER

*Antiques*

Hobart Avenue :: SHORT HILLS, N. J.



ALFRED M. UHLER, 17 Lexington Road

Concord, Mass.

*Hepplewhite Sofa*

Telephone 215-W

*Everything Guaranteed as Represented*

Rockland, Maine

COBB-DAVIS, Inc.

*offer*

TWO FINE PINK LUSTRE TEA SETS

ALSO

SIX PINK LUSTRE PLATES

8½ INCHES

AND

FIVE PINK LUSTRE PLATES

7½ INCHES



## WAYSIDE ANTIQUE SHOP

2078 COMMONWEALTH AVENUE  
AUBURNDALE, MASS.

F. W. STANTON

Telephone WEST NEWTON 2458-W

Bow-front mahogany chest of drawers; high chest of drawers, on stand, claw and ball feet; curly maple chest of drawers; night stand, tip table, and dressing table; small and large tables in mahogany and English walnut; corner cupboards in maple, walnut, and mahogany veneer; Sandwich glass in blue, green, amber, vaseline, white, and clear; also lace glass.

Everything Guaranteed as Represented

Log cabin tea plate, (N. Hudson Moore, page 335); set of 6 Waterford brandy glasses; set of 6 C. M. Hitchcock chairs; swell-front mahogany 4-drawer chest; walnut escritoire, bookcase top; single curly maple beds; mahogany steeple clocks, South Jersey sapphire blue glass sugar bowl, 9 inches; Franklin stove; Staffordshire 14-inch Frank-

lin figure (misnamed Washington); flask, *Success to the Railroad*; set of 5 and 1 arm Hitchcock chairs; early swell-front mahogany toilet glass; small cedar slant-top desk; Windsor high bow-back chair; blown and Sandwich lamps; pair of 10-inch Staffordshire hunter and dog figures; Currier & Ives prints; Washington cup plate.

Large colored print of Washington and family discussing proposed plans of the Capitol to be at Washington, (Potomac River in distance), plans on table.

## Ye Old Furniture Home

870 Mountain Avenue (Main Road) WESTFIELD, N. J.

19 miles from New York  
half an hour from Newark

10 minutes from Springfield

10 minutes from Plainfield

## Antiques Wholesale

Early American Chairs, Tables, Desks, Glass, China, Mirrors, Andirons, Clocks, Hooked Rugs. Fluid Lamps and Kerosene Lamps a Specialty.



## ESTHER CATLIN Antiques

210 WEST 8th STREET, PLAINFIELD, N. J.

Telephone: Plainfield, N. J. 4446-W

## A Wonderful Collection of Rare Mantels

Largest collection in the country of rare and exquisite mantels, in all the different marbles; also Colonial wood mantels, doorways, beautiful iron and bronze grille entrance doors, and other high grade stock. These are not reproductions.

## YE OLDE MANTEL SHOPPE

63 Ninth Avenue at 15th Street :: NEW YORK CITY

Established 47 years

## Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

## A. WILLIAMS

56 Ossining Road, PLEASANTVILLE, NEW YORK

TELEPHONE 211

Everything Guaranteed as Represented



AT Poughkeepsie, NEW YORK

Sisson's auction salesroom is an established market for the sale at auction of antiques.

CONSIGNMENTS OF ANTIQUES SOLICITED

## J. B. SISSON'S SONS

Auctioneers and Sale Managers

372 MAIN STREET, Poughkeepsie, N. Y.

## OLD CHINTZ SHOP

4 East Hamilton Street BALTIMORE, MARYLAND



Reproductions of old chintz materials suitable for living rooms, bed rooms, etc., will be mailed on approval. Advise coloring and style chintz desired.

To

Y<sup>e</sup> ANTIQUES, Incorporated, and all y<sup>e</sup> READERS of y<sup>e</sup> MAGAZINE

## .. Greetings ..

Be y<sup>e</sup> One and All Blest with y<sup>e</sup> Goode Health & Prosperity

The Hearty Wish of one

## S. ELIZABETH YORK

of y<sup>e</sup> "FRANCIS NYE DWELLING HOUSE"

Y<sup>e</sup> Towne of MATTAPOISETT

Y<sup>e</sup> State of Massachusetts



## Antique China

OF EVERY DESCRIPTION FOR

Dealers, Decorators and Collectors

CAN BE FOUND AT

F. NOBLE CO.

789 Madison Avenue at 67th Street

NEW YORK CITY

Member of the Antique and Decorative Arts League, Inc.

## For Antiques of Distinction

Come through this door  
INTO THE SHOP

Quaint  
Old Furniture  
Pictures  
Rugs

Exquisite  
Selection



China  
Mirrors  
Clocks  
Glass

Wide Range of  
Prices

Special: A fine Hepplewhite Sideboard and some very desirable desks, bureaus, and tables.

LOUISE L. DEAN

293 WALNUT STREET, DEDHAM, MASSACHUSETTS

Telephone DEDHAM 1563-M

Everything Guaranteed as Represented

VISIT

## THE ANTIQUE SHOP

OF

MRS. M. B. COOKEROW

265 KING STREET

POTTSTOWN, PENNSYLVANIA



Unusual Antiques for Particular People

## Near The Famous Haddon Hall of Dorothy Vernon Fame, in the Peak of Derbyshire, England

To collectors, dealers and all interested in old oak chests, grandfather's clocks, old Staffordshire cottage ornaments, chests of drawers in oak and mahogany, old portraits of the eighteenth century, old aquatints of hunting, sporting, racing, coaching, etc., old copper lustre, old glass drop lustre candlesticks, old wall mirrors, old weather glasses, every piece guaranteed genuinely old. *State your wants.*

Write or call upon

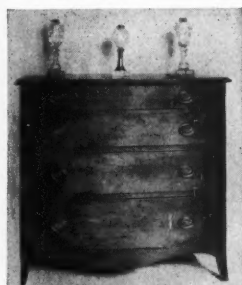
FRANK W. TAYLOR

Granby Croft and The Square

BAKEWELL, DERBYSHIRE, ENGLAND

## A SMALL PINE BOW-FRONT CHEST

Height 35½ inches, length 38½ inches, extreme width 22 inches



## Latest Offering

A collection of pine and maple furniture which will completely furnish a bedroom. All attractive pieces.

AGNES T. SULLIVAN 24 Steel Street, AUBURN, N. Y.  
FINGER LAKES REGION

Everything Guaranteed as Represented

## Appraisals

OF

WORKS OF ART, ANTIQUES  
ART PROPERTY

BENJAMIN K. SMITH

77 West Washington Street

Chicago :: Illinois

Appraisals and Inventories compiled for Insurance, Probate,  
Inheritance Tax, Distribution, Sale, or other purposes.

## King Hooper Shop

73 CHESTNUT STREET :: BOSTON, MASS.

EARLY AMERICAN FURNI-  
TURE AND CONTEMPORARY  
DECORATIVE CRAFTS ON  
EXHIBITION AND FOR SALE.

FRANCES M. NICHOLS, *Manager*

Telephone HAYMARKET 0461



17TH CENTURY JOINT STOOL

## REPRODUCTION FURNITURE

Made to Order

You are cordially invited to visit our workshop and show-rooms to see the fine pieces we have in our regular stock. We also do restoring and re-finishing of antiques.

FULLER & CRANSTON

Old Boston Post Road Telephone 80 SOUTH SUDBURY, MASS.



## For Children Only

CHARACTER shapes itself according to the pattern of its surroundings. Our business is to supply right patterns for child-life. Hence we specialize in quaint and lovely things: *Furniture, dolls, toys, chintzes* — many of them choice antiques, designed to suit the physical and mental stature of children.

CHILDHOOD INCORPORATED

108 East 57th Street

::

NEW YORK, N. Y.

## JUST LANDED

FOURTEEN HAMPERS FULL OF

Rare Old Chintzes

&

Toiles de Jouy

Gathered in France by

ELINOR MERRELL

50 E. 57th Street

PLAZA 7579

NEW YORK CITY

## WILMER MOORE

18 West Broad Street

HOPEWELL

Telephone 89

NEW JERSEY

Many things to interest Western dealers; quantities of ogee, cornice, and molded frame mirrors; pressed glass suitable for table use; many other American antiques covering both early and late periods.

*Wanted:* Entire collections of early American antiques.

Historic Hopewell is 8 miles from Princeton, 13 miles from Trenton, Good Roads

Everything Guaranteed as Represented

## Let Us Renovate Your Hooked Rugs



FOR many years we have cleansed, repaired and remodeled hooked rugs for leading dealers all over the country.

We have made seemingly impossible repairs for others. We can do the same for you. Send us your hooked rugs for free estimate. We also renovate Oriental rugs and

antique tapestries. We carry a large collection of hooked rugs.

*Finest Work :: Highest References*

YACOBIAN BROTHERS

ESTABLISHED 1904

280 Dartmouth Street :: BOSTON, MASSACHUSETTS

Telephone BACK BAY 6272

## The BULLSEYE SHOP

50 Church Street, Cambridge, Massachusetts



LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE

## The Pontil Mark Antique Shop



Two signed Hitchcock chairs, signature of makers and words *Hitchcockville, Conn., Warranted* plainly painted on back rim of both seats. Both chairs structurally perfect, but painted decoration badly worn and cane seats missing.



MRS. FRENCH

69 North River Street

WILKES-BARRE, PA.

## Happy New Year!

I THANK my customers, one and all, who have favored me with their business during the past year, and hope to see them and many others in 1927.

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

West Main Street Telephone 60-w WICKFORD, R. I.

Everything Guaranteed as Represented

## Offering for January

A fine small half-moon Shearer serving table, an early American chaise longue, a Chippendale pie crust table.

Mrs. Cordley

Authentic Antiques

1319 CONNECTICUT AVENUE WASHINGTON, D. C.

Everything Guaranteed as Represented

# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**HISTORICAL FLASKS**, deep blue and red; marked American pewter and silver; dated ironware, woodenware, and kitchen utensils. No. 863.

**COLLECTOR WISHES BATTERSEA KNOBS**; old wall paper; and historical chintz. Give full description and price in first letter. No. 862.

**CROTCHED OR CURLY CHERRY VENEER**, enough to restore panels of a sideboard. Describe grain; state price, condition, quantity. Mrs. W. H. WHITLEY, 525 Vine Street, Paris, Kentucky.

**THE OLDEST BELGIAN FIRM** in antiques requires a representative to present its collections in America. Photographs of the goods in stock can be furnished. Write to ROGER MARYNEN, 29 rue de la Madeleine, Bruxelles, Belgique.

**EARLY AMERICAN FURNITURE**, very rare pieces. Highest prices paid. Must be all original and in good condition. L. RICHMOND, Freehold, New Jersey.

**CURRIER AND KELLOGG PRINTS**: Fishing, hunting, winter sports, western and railroad pictures, ships, etc.; flasks; blown glass; wash bowls and pitchers. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**OLD SILVER SPOONS** and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**AMERICAN QUEEN ANNE FURNITURE**. Only those who have authentic pieces in original condition need reply. Mrs. RICHARD BARCOCK, Woodbury, L. I., New York.

**CURRIER PRINTS** bought, sold, and exchanged, rare copies as well as those of less value; early blown glass and rare bottles also wanted. FRANCES J. EGGLESTON, Oswego, N. Y.

## FOR SALE

**ANTIQUE HOOKED RUGS** on approval. Return after week's inspection if dissatisfied. Write us approximate sizes, designs, colorings desired. Largest collection antique high grade hooked rugs in Connecticut. Half usual prices of rugs similar character. Large general assortment antiques. Send for list. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**RARE CLOCKS**: Willard banjos, Terry mantels. Early American silver, ship models, glass, furniture, pewter, primitive wrought iron, rare Currier prints. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**WE DESIRE TO GET IN TOUCH** with collectors of historical Americana, Washington, Lincolniana, Frankliniana, naval chintzes, early American silver, paintings on glass, hooked rugs, glass, furniture, etc. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**ATTENTION ARCHITECTS AND BUILDERS**. Antique mantels, doors, hardware, wrought iron hinges, locks, corner cupboards. What are your requirements? WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**FINE COLLECTION OF OLD CHINA DOGS**: pair rare black registered Staffordshire dogs in collection of fifty-eight dogs, \$2500 if sold as a collection; also wax miniatures ranging from \$45 to \$100 for sale. Mrs. EDGAR MUNSON, Wyno Farm, R.F.D. No. 5, Muncy, Pennsylvania.

**NETTED TESTERS** for Colonial high-post beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

**SMALL PENNSYLVANIA CORNER** and wall cupboards in pine and maple; Pennsylvania Dutch water benches, dated stone plates; etc. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

**PAIR SANDWICH GLASS** whale oil lamps; Queen Anne mirror; duck-foot table; Spanish-foot chair; maple highboy; wagon seat. HARRY BLANCHARD, Center Sandwich, New Hampshire. Telephone 14-4.

**CARVED MAHOGANY LOVE SEAT**, rare; mahogany Napoleon bed, belonged to Civil War General. Photographs. Will sell for best offer. Mrs. A. J. FLETCHER, 1215 N. Vermilion Street, Danville, Illinois.

**TWO SHERATON CARD TABLES** from Virginia, in one family five generations, pair \$600, history and photographs; handwoven sheets, bedspreads, other things. No. 860.

**SET OF GOLD BAND CHINA**, octagonal shape, very old, 34 pieces. Price, \$50. Mrs. H. A. LINCOLN, 2 Oak Knoll Terrace, Needham, Massachusetts. Telephone Needham 0466-R.

**QUEEN ANNE CURLY MAPLE LOWBOY**, exceptionally beautiful piece. Best offer over \$200. Information and photograph sent on request. LOUISE ALEXANDER, 136 Linwood Avenue, Ridgewood, New Jersey.

**CURLY MAPLE FIELD BED**; six-leg walnut table, \$45, mahoganyized; walnut corner closet, butterfly shelves; inlaid cherry grandfather clock; eagle appliqued quilt, \$15; maple candlestand, \$18. ROY VAIL, Warwick, New York.

**FINE OLD DECORATED CHEST**, dated and initialed; walnut desk; pine hanging cupboard; hutch table; walnut trundle bed. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**BLACKSTONE ANTIQUE SHOP**: Dutch-foot table; clothes cupboard; china closet with serving board; inlaid corner cupboard; mahogany and walnut secretaries; slant-top desks; pipe tongs; Paisley shawls. H. L. WILKINS, Box 29, Blackstone, Virginia.

**ERARD HARP** over 100 years old, very beautiful, and in excellent condition; once owned by Jessie MacLaughlin, a famous Scottish singer. For price and other information write V. W. PETERSEN, Forest Arms, Forest Hills, Long Island, New York.

**LOWESTOFT COFFEE AND TEA SET**, eighty pieces, white and gold monogram; also antique furniture. Photographs sent. No. 861.

**EARLY LIGHTING DEVICES** and related pieces; pipe boxes; 1768 Concklin family sampler; prints; flasks; blue china; Liverpool-ware. JOHN PAUL REMENSNDYER, Metuchen, New Jersey.

**HEIRLOOMS**: Smoky topaz, 40 carats, 22 carat gold mounting, 150 years old, immediate sale \$500; handwoven silk tulip shawl, first prize Philadelphia Centennial 1876, exquisite piece, perfect condition, hand-quilted, rose lining, \$300. Mrs. A. H. PAHL, 919 Oneida Avenue, Davenport, Iowa.

**GOBLETS**, thumb print, grapes; girandoles; brass samovar, marked; needle-point; Hoadley grandfather clock; large assortment of furniture, finished, also in the rough. CRAWFORD STUDIOS, Richmond, Indiana.

**ANTIQUES**: After having had hundreds of requests for photographs of antiques I have decided to send them to dealers or collectors who are really interested, but not to those who are looking for something for nothing, as that day has passed. J. K. BEARD, P. O. Box 784, Richmond, Virginia.

**N. CURRIER** *The Fox Hunter*, framed, \$17.50; red, white, and blue pieced quilt, \$11, another gray and rose, \$16; pottery, \$1.00 up; hooked rugs, \$8.00 up. JOHN RAMSEY, Mount Savage, Maryland.

**OLD CHINESE COVER**, fifty inches square, of red satin heavily embroidered with gold; Parian and biscuit statuettes; decorated tinware; furniture; pictures; rugs; glass; etc. YE OLDE RED BRICK HOUSE, Opposite Common, West Brookfield, Massachusetts.

**PAIR OF WOVEN COVERLETS**, dark blue and white; Gaudy Dutch china pitcher; olive green half-pint flask, eagle each side; lavender and white Staffordshire plates; chintz quilts; Dutch plates, large rose design. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**CURLY MAPLE SLANT-TOP DESK**, 36 inches long, fine cabinet work; three Chippendale chairs, original rush seats, splendid condition. THE GREEN WINDOW GIFT SHOP, 41 Nahant Street, Lynn, Massachusetts.

**SET OF SIX HEPPLEWHITE DINING CHAIRS**, shield-back; table to match; oil portraits; carved white Italian marble mantels; additional list on request. H. W. LITTLE, 3517 Cornell Place, Clifton, Cincinnati, Ohio.

**BUREAU-DESK**, reeded posts, frame cherry, drawers mahogany, fan corners, inlay maple; walnut drop-leaf table, 72 inches. E. O. SIMMONS, 616 Wadsworth Road, CCC Highway, Medina, Ohio.

**DUNCAN PHYFE SOFA**; maple slope-top desks; banister picture mirrors; curly maple chest; high posted carved mahogany bed; Empire secretaries; lyre and pedestal-base card tables; small Empire sofas; gentleman and lady chairs; ogee mirrors; bureaus; etc. Western and southern dealers especially. Low prices. Lists and photographs. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**MAHOGANY REVOLUTIONARY WAR OFFICER'S chest**; print, *Fall of Richmond*; five one-piece-back and arm Windsor; solid mahogany Sheraton chest, refinished. E. W. COX ANTIQUE SHOP, 28 Chambersburg Street, Gettysburg, Pennsylvania.



**ALWAYS SOMETHING NEW IN STOCK**—general line constantly changing. Some fine coverlets for January trade. Free general list. W. P. McNARY, Bannock, Ohio.

**HANDSOMEST DINING TABLES IN VIRGINIA**, genuine Duncan Phyfe, 74½ x 61½ inches, originally owned by Governor Bowie of Maryland. Wm. T. C. ROGERS, Leesburg, Virginia.

**SET OF SIX CURLY MAPLE** cane-seated chairs in splendid condition, \$90; flasks; colored lamps. Send for monthly list. W. McKAY PATTERSON, 1887 East Avenue, Rochester, New York.

**CURLY MAPLE**, cherry, and walnut furniture; bottles; prints; glass; china; lustre; pewter; shawls; coverlets; revolvers and Indian relics. YE ANTIQUE SHOP, 418 East Mansfield Street, Bucyrus, Ohio.

**COLLECTION OF 300 Currier & Ives prints**, \$5.00 each, take the lot; also all kinds of antiques. 184 Chestnut Street, Manchester, New Hampshire.

**ANTIQUÉ HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**TRAYS**: scalloped edges, four or five old papier mâché, recently brought from England, original decoration in excellent condition, varying sizes, from \$50 to \$85, photographs sent. Mrs. DUNNELL, 86 Myrtle Street, Boston, Massachusetts.

**SEND FOR OUR LISTS** of exceptional oddities and exclusive items including ship models, old books, prints, maps, puzzles, etc. L. RAWSON STROCK, Antiques, 29 Plaza Drive, Berkeley, California.

**GREEN-EDGED PLATTER**; purple fingerbowl; Betty lamps; Chippendale mirrors; hanging bookshelves; tip tables; bureau-desk; curly maple bureau; cut-out corner washstand, bowl and pitcher; early pine. H. ANNIS SLAFTER, Belmont, New York.

**SMALL STOCK OF EARLY AMERICAN ANTIQUES** at cost—for whole stock. Furniture, pewter, glass, silver, prints, etc. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

**A GOOD STOCK OF FURNITURE**, glass, hooked rugs, etc. Priced for dealers. Write your wants. J. C. RUDISILL, Gettysburg, Pennsylvania. R. D. 1. 5 miles south of Gettysburg on Baltimore State Highway.

**LOWESTOFT TEAPOT**, soup plate, eight cups and saucers with different coats of arms; four Lowestoft cups and saucers without handles, a 10-inch bowl (small time-crack). Reasonable price. HAROLD STAINFORTH, 83 Charles Street, Boston, Massachusetts.

**SIX HITCHCOCK-TYPE CHAIRS**; sunburst patchwork quilt; six small mulberry plates; snake's skin glass; three face compote; wine glasses; decanters; snuffboxes; card cases. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

**SET OF FIVE MAHOGANY SHERATON CHAIRS**; small dish-top mahogany tip-table; pair Queen Anne chairs; silver lustre teapot; pewter and brass candlesticks; Staffordshire dogs and figures. G. V. GLATFELTER, 29 Northampton Road, Amherst, Massachusetts.

**SETTEES**, forty-five of them, Windsors, Hepplewhite, block-back, decorated, etc.; chests; dough troughs; pewter; American pottery; stretcher tables; etc. Antique oil jars and rare garden urns and ornaments; also modern garden-ware. THE BARCLAY COMPANY, 732 Montgomery Avenue, Narberth, Pennsylvania.

**OLD SILHOUETTES IN PAIRS** for decoration, gifts, some collectors' types signed, Peale, Lord's, others, \$3.00 up. M. R. NUGENT, Central Park, Long Island, New York.

**LARGE AMBER GRANDDADDY FLASK**; quilted Stiegel flasks; historical bottles; hound pitcher; other rare pieces. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

**FLASKS AND BOTTLES**: Send for my January list of many. Everyone welcome. S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

**1200 HIGHLY COLORED PICTURE cards** used in the seventies for children's scrap books, all loose and good as new, \$15. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**SET OF FOUR LE BLOND PRINTS**, \$50; pair of Stoddard decanters, \$35; cup plates; bellflower, and thumb-print glass. FIFIELD ANTIQUE SHOP, 135 Erie Street, Painesville, Ohio.

**PAIR OF SILHOUETTES** by Master Hanks of Mr. and Mrs. Schuyler Merritt, original old maple frames. Very fine and unusual. No. 865.

**LION OF SAINT MARK PENDANT**, precious medieval heirloom of solid gold, studded with eleven beautiful emeralds and enameled in different colors. Photographs on request. No. 864.

**100 GOOD PIECES OF CHICKEN** dishes; milk glass lacy dishes; majolica; china; blown glass; lion glass; old lamps; candlesticks; 8 blue historical scenery plates; lustre vases; all for \$150. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

**AUTHENTIC GUARANTEED ANTIQUES**: Stiegel funnel, \$10; light blue Stiegel creamer, \$35; Landing plates, pitchers; Sandwich turkeys, dogs; Dutch-foot walnut table; Baxter print, *So Nice*, best offer; pair of prism candlesticks with Sandwich opaque blue bases; Boardman teapot \$25; Richardson, \$18; opal berry set, \$7.50; Clews Jessup's Landing plate; Wood's Highland's platter. J. P. CONOVER, 5 Todd Place, Ossining, New York.

**WALNUT CARD TABLE**, cabriole legs, hoof feet; small, inlaid cherry chest, original lion brasses and escutcheons, \$150; Chinese Lowestoft bowl, 9 inches, ship with American flag two sides, \$60; flasks; etc. PRENTICE, 241 West Water Street, Elmira, New York.

**COMPLETE WALNUT STAIR RAIL**, 27 carved spindles and carved Newell post. Price on request. HENRY REVERS, OBERLIN ANTIQUE SHOP, Oberlin, Ohio.

**BATTERSEA ENAMEL** heart-shape three-inch box, \$35; Woods deep blue thirteen-inch platter (Genoa), \$18; pair china ten-inch cologne bottles, \$18; large Sandwich bellflower compote, \$11; pewter salt shaker, \$7.00; Sandwich pineapple four-piece set, \$12.50; large Jersey vaseline glass turtle, \$10; Jersey purple glass inkwell, \$25. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

**MAPLE DUTCH-FOOT CHAIR**, \$55; cherry and mahogany Hepplewhite chest, old brasses, re-finished, \$125; large mahogany cornice mirror, Sheraton influence, original picture, \$60; 5 amberino diamond tumblers; punch bowl; Jenny Lind flask and others; china; jewelry; etc. Lists. MABLE PERRY SMITH, 572 Chenango Street, Binghamton, New York.

**SET OF SIX CHIPPENDALE CHAIRS**, all perfect condition and genuine. PORTIA SHEARER, 125 Charles Street, Boston, Massachusetts. Telephone Haymarket 0942.

## OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

### WANTED

**THE FOLLOWING COPIES OF GODEY'S** Lady's Books, no plates or pages missing, bound or unbound: 1830—31, 33, 35, 36, 37, 39; 1840—44, 45, 46, 48; 1882—83, 84. Mrs. H. H. BENKARD, 220 East 62nd Street, New York City.

**PAMPHLETS AND BOOKS** relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**I WILL BUY OLD PAMPHLETS**, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

**STAMPS**: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

### FOR SALE

**AUTOGRAPHS OF FAMOUS PEOPLE** bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

**ANTIQUES**: Volumes I-X, unbound, cloth slip cases for volumes I-IV, new condition, complete with indices, \$30. GEORGE SCHREIBER, 4523 N. Carlisle Street, Philadelphia, Pennsylvania.

**ON THE OWAGO**, large size, Currier & Ives, \$100; *Declaration of the Thirteen States, Washington at top; Act of Congress in 1845, by Phelps, Disbrow New York*, size 24 x 30; *Mary Ball*, mother of George Washington, painted on glass 10 x 12. TRADITIONAL ANTIQUE SHOP, 123 Center Street, Conneaut, Ohio.

**SILHOUETTES**: All kinds framed and unframed, 5000 original Edouarts, single or groups, \$15 each portrait. *History Silhouettes*, \$30. Send check with order. Write or call. NEVILL JACKSON, 55 Bedford Gardens, Kensington, London, England.

**RARE CURRIER PRINT**, copy sold at Anderson Galleries for \$195, *The Rubber Put to his Trumps*, splendid condition, colors perfect, with margin 24 x 17¾ inches. Make best offer. HENRY REVERS, OBERLIN ANTIQUE SHOP, Oberlin, Ohio.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### ARKANSAS

**LITTLE ROCK:** MRS. ROWLAND THOMAS, 1519 West 7th Street. General line.

### CONNECTICUT

**DANIELSON:** QUINEBAUG VALLEY SHOP, 202 Main Street.

**DARIEN:** MR. & MRS. RALPH RANDOLPH ADAMS, 390 Post Road. General line.

### NEW HAVEN:

\*MARIE G. ARMSTRONG, Park and Chapel Street.

\*THE SUNRISE SHOP, 148 York Street.

**NEW LONDON:** THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

**WATERBURY:** DAVID SACKS, 710 East Main Street. Early Americana.

**WESTPORT:** WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

#### CHICAGO:

\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

**DECATUR:** RAINEY FARM ANTIQUES, MRS. JOHN C. RAINEY, Bloomington Road. General line.

\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

### MAINE

**BANGOR:** THE THREE GABLES, 204 Broadway. General line.

**PORTLAND:** CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

\*ROCKLAND: COBB-DAVIS, INC.

\*WALDOBORO: WARREN WESTON CREAMER.

### MARYLAND

#### BALTIMORE:

\*OLD CHINTZ SHOP, 4 East Hamilton Street.

A. H. MURPHY, 12 East Read Street. General line.

\*THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

#### BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CRANFORD COTTAGE, 7 Smith Court.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*HICKS GALLERY, 18 Fayette Street.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*JORDAN MARSH CO., Washington Street.

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND ANTIQUE SHOP, 75 Charles Street.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

**CAMBRIDGE:**

HARRIET WELLES CAPRON, 25 Avon Street. General line.

\*ANGELO LUALDI COMPANY, 4-22 Cambridge Street.

\*THE SIGN OF THE BULLSEYE, 50 Church Street.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

\*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

\*GREAT BARRINGTON: YEARS AGO, North Egremont Road.

\*GROVELAND: J. RAYMOND BLINN, 85 Main Street.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

**HYANNIS:**

\*H. STONE'S ANTIQUE SHOP.

\*THE TREASURE SHOP, HELEN TRAYES, HULDAH SPAULDING.

\*IPSWICH: R. W. BURNHAM.

\*LENOX: L. C. PETERS.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

\*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

\*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPOISETT: S. ELIZABETH YORK.

**NEW BEDFORD:**

MRS. CLARK'S SHOP, 38 North Water Street.

\*THE COLONIAL SHOP, 22-24 North Water Street.

\*NORTHBORO: G. L. TILDEN, State Road.

\*ORLEANS: THE SAMPLER, Monument Road.

**PITTSFIELD:**

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

\*PROVINCETOWN: THE HOOKED RUG SHOP.

\*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

**SOUTHBRIDGE:** M. E. CHENEY, North Woodstock Road.

**SOUTH SUDBURY:**

\*FULLER & CRANSTON, Old Boston Post Road.

\*GOULDING'S ANTIQUE SHOP.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

\*WARREN: C. E. COMINS.

**WEST MEDWAY:** OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

### MISSOURI

\*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

### NEBRASKA

**OMAHA:** BADOLLET SHOTWELL, 411 South 38th Street.

### NEW HAMPSHIRE

**CENTER SANDWICH:** BLANCHARD'S ANTIQUE SHOP.

**CONCORD:** Harry P. Hammond, 205 North Main Street.

**FRANKLIN:** WEBSTER PLACE ANTIQUE SHOP.

**HANCOCK VILLAGE:** FULLER HOMESTEAD.

**KEENE:** COURT STREET ANTIQUE SHOP, 145 Court Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.

\*SUNCOOK: COLLECTORS LUCK, E. R. GUERIN.

### NEW JERSEY

\*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, 1406 Haddon Avenue.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

**FREEHOLD:** \*J. B. KERFOOT.

**HADDONFIELD:**

\*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*MARTHA DEHAAS REEVES, 20 Potter Street.

\*HARRINGTON PARK: A. L. CURTIS.

\*HOPEWELL: WILMER MOORE, 18 West Broad Street.

\*LIBERTY CORNER: BERYL DE MOTT.

**MONTCLAIR:** F. S. CAPOZZI, 337 Bloomfield Avenue. General line.

\*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 174 South Street.

**MOUNT HOLLY:** R. W. WILLS, 11 Ridgway Street.

**PLAINFIELD:**

\*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

\*SUMMIT: THE BANDBOX, JOHN M. CURTIS, 8 Franklin Place.

\*SHORT HILLS: THE WHALER, Hobart Avenue.

\*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

### NEW YORK

\*ALBANY: JAMES VINT AND SON, 34 North Pearl Street.

\*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

**BROOKLYN:**

\*CATHERINE CHASE, 31 Clinton Street.

\*HARRY MARK, 749 Fulton Street.

\*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

\*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

**GENEVA:** THE KANADASAGA, 485 South Main Street.

**HUNTINGTON, L. I.:** ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

\*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

\*LOCUST VALLEY, L. I.: JANE TELLER MANSION.

\*MARCELLUS: MARTHA JANE'S.

**NEW ROCHELLE:**

R. J. CAMPBELL, 769 Main Street.

BERNICE ADAMS LORING, 91 Woodland Avenue.

\*DOROTHY O. SCHUBART, INC., 651 Main Street.

**NEW YORK CITY:**

\*LOUIS L. ALLEN, 521 Madison Avenue.

\*AMERICAN ART ASSOCIATION, 30 East 57th Street.

\*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

\*CHILDHOOD, INC., 108 East 57th Street.

\*CLAPP AND GRAHAM, 514 Madison Avenue.

\*COPELAND AND THOMPSON INC., 206 Fifth Avenue. China.

\*MORTIMER J. DOWNING, 9 East 59th Street.

MRS. EHRICH, 36 East 57th Street.

\*GINSBURG & LEVY, 397 Madison Avenue.

\*GORDON OF LONDON, 306 East 59th Street.

\*C. VANDEVERE HOWARD, 141 East 57th Street.

\*JANE WHITE LONSDALE, 314 East 57th Street.

\*MARGOLIS SHOP, 1132 Madison Avenue.

\*H. A. & K. S. MCKEARN, 21 E. 64th Street.

\*MRS. M. C. MEADE, 662 Lexington Avenue.

\*ELINOR MERRELL, 50 East 57th Street.

\*MARTHA MORGAN, 847 Lexington Avenue.



\*NOBLE & COMPANY, 789 Madison Avenue.  
 \*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.  
 \*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.  
 \*YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.  
 \*FLORIAN PAPP, 684 Lexington Avenue.  
 \*THE ROSENBAUGH COMPANY, 273 Madison Avenue.  
 \*J. HENRY SCHOTTLE, 103 Lexington Avenue.  
 \*SAM SEROTA, 446 Madison Avenue.  
 \*THE 16 EAST 13TH STREET ANTIQUE SHOP.  
 \*W. & J. SLOANE, 575 Fifth Avenue.  
 \*Grete Stencil, 19 East 48th Street.  
 \*MARION BOOTH TRASK, 37 East 57th Street.  
 \*HENRY V. WEIL, 126 East 57th Street.  
 \*WEYMER & YOUNG, 39 East 57th Street.  
 \*WINICK AND SHERMAN, 613 Lexington Avenue.  
 \*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.  
 \*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.  
 \*POUGHKEEPSIE: J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.  
 \*SOUTH SALEM: ELIZABETH BACON, Westchester County.  
 \*STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.  
 \*UTICA: J. H. EDGETTE, 508 Plant Street.  
 \*WEEDSPORT: MR. E. C. SKADAN, East Street. General line.

#### OHIO

\*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.  
 COLUMBUS:  
 THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.  
 THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.  
 \*DAYTON: CHAS. McMURRAY, 1709 West 3rd Street.  
 WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

#### PENNSYLVANIA

ALLENTOWN: MR. AND MRS. M. S. JACOBS, 1236 Walnut Street. General line.  
 BETHLEHEM:  
 A. H. RICE.  
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.  
 BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.  
 \*BRYN MAWR: THE BLUE BOTTLE SHOP, 823 Glenbrook Avenue.  
 CHRISTIANA: WILLIAM R. FIELES. General line.  
 DOYLESTOWN: MARY B. ATKINSON, 112 East State Street. General line.  
 GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.

#### LANCASTER:

\*L. P. AARDRUP, 341 North Queen Street.  
 \*MRS. A. K. HOSTETTER, 10 South Queen Street.  
 LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.  
 MEDIA:

\*THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.  
 THE CHEYNEYS, Crum Creek Road.  
 MYERSTOWN: RANDOLPH R. URICH, William Penn Highway. General line.

#### PHILADELPHIA:

\*BRIDGEWAY AUCTION CO., 8th and Spring Garden Street. Auctioneers.  
 \*JAMES CURRAN, 1625 Pine Street.  
 \*THE LOFT, Camac above Pine Street. General line.  
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street. General line.  
 POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.  
 DOROTHY REED, 101 West Nippon Street, Mt. Airy.  
 \*MARTHA DE HAAS REEVES, 1026 Pine Street.  
 \*THE ROSENBAUGH COMPANY, 1320 Walnut Street.  
 \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.  
 \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.  
 RADNOR: RADNOR ANTIQUE SHOP, MRS. SIDNEY M. DAVIES, Radnor Road.  
 REINHOLDS: MRS. J. M. BRUNNER. General line.  
 SELLERSVILLE: IRA S. REED, On Bethlehem Pike.

\*WALLINGFORD: Long Lane, P. G. PLATT.

WAYNE: THE LANTERNS, S. JAQUETTE, 417 North Wayne Avenue.

#### WEST CHESTER:

\*WILLIAM BALL & SON. Reproduction of old brasses.  
 FRANCIS D. BRINTON, Oermead Farm.  
 \*LOUISE BARBER MATHIOT, Route 2.  
 WHITEMARSH:  
 \*HAYLOFT ANTIQUES, Bethlehem Pike.  
 \*THE OLD HOUSE.

\*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.

#### YORK:

BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.  
 BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 333 East Princess Street.  
 BLUM & LANDIS, 676 East Market Street, Lincoln Highway.  
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.  
 JOE KINDIG, JR., 304 West Market Street.  
 CAROLINE LOGAN, 253 East Market Street.  
 YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

#### RHODE ISLAND

BRISTOL: ELIZABETH DIMOND CHURCH, 12 Constitution Street. General line.  
 \*PROVIDENCE: BERTHA B. HAMBLY, 224 Waterman Street.  
 \*WAKEFIELD: BERTHA B. HAMBLY, Greycroft, Matunuck Road.  
 \*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

#### VERMONT

\*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.  
 \*NEWBURY: OX BOW ANTIQUE SHOP.

#### VIRGINIA

FREDERICKSBURG: THE FALLS, W. L. PARKER.  
 \*HARRISONBURG: OLD MILL STONE ANTIQUE SHOP, 191 South Main Street.  
 RICHMOND:  
 \*H. C. VALENTINE & COMPANY, 209 East Franklin Street.  
 \*WILKINSON AND TRAYLOR, 504 W. Main Street.  
 ROANOKE: BIG LICK ANTIQUE EXCHANGE, 128-130 Salem Avenue, East.

#### WASHINGTON, D.C.

\*MRS. CORDLEY: 1319 Connecticut Avenue.  
 \*S. MICKELSON, 707 G Street, N. W.  
 \*GEORGE W. REYNOLDS, 1742 M Street, N. W.

#### WEST VIRGINIA

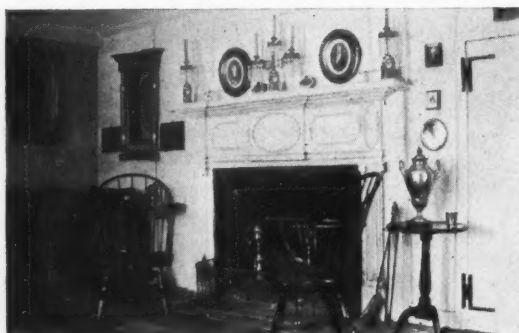
\*CHARLESTON: MRS. ROBERTA C. NICHOLSON.

#### WISCONSIN

\*GREEN BAY: SHOP OF TREASURES, 135 N. Adams Street.  
 MILWAUKEE: THE TESSIE LOU STUDIO SHOP, 465 Jefferson Street.

#### ENGLAND

\*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.  
 \*DERBYSHIRE: FRANK W. TAYLOR, Bakewell.  
 LONDON:  
 \*CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.  
 \*EDGAR, 41 Duke Street, Manchester Square, W.  
 \*HARRODS, LTD., S. W. 1.  
 \*MANCHESTER: WYNNE & SONS LTD., St. Ann's Churchyard.  
 PRESTON:  
 \*EDWARD NIELD, 223 Corporation Street.  
 \*FREDERICK TREASURE, Kay Street.



THE STEPPING STONE  
 Known from coast to coast for its hospitality to lovers of antiques

## A Remembrance of Other Days

In the midst of modernism calling incessantly for change, it is refreshing to find here and there delightful souvenirs that recall the quietude and simplicity of other days. You will find such souvenirs among the pieces listed below:

In CHAIRS: Windsors, Fiddle-backs, Slat-backs, Hitchcocks, Mahogany.  
 TABLES: Candle-stands, Sewing Stands, Drop-leaf, Scallop-top, Tip, Dutch-foot.  
 DESKS: Maple, Walnut, Mahogany, Melodeon.  
 CHESTS: Cherry-inlaid, Sheraton, Cherry Hepplewhite, Lift-top Pine.  
 PEWTER: Tea set, Candlesticks, Bowls, Plates, Lamps, Tea and Coffee pots, Beakers, Pepper pots, Pitchers.  
 GLASS: Whale Oil Lamps, in pairs, Rare Candlesticks, Astral Lamps.  
 ALSO: Prints, Lustre Ware, Ship Models, High and Low Post Beds, Mirrors, Maps, Lamp Shades, Pottery, Hooked Rugs, Bannocks, and Old Silver.

## MARIE GOUIN ARMSTRONG

THE STEPPING STONE CITY SHOP  
 277 Elm Street, WEST HAVEN 1175 1/2 Chapel Street, NEW HAVEN



on-

224

oft,

por,

ITE.

L.

QUE

ank-

reet.

1228-

W.

SOM.

N.

HOP,

ead.

ell.

race,

, W.

Ann's

e,

'S

u

7:

s,

s,

G

EN



## *To the Antique Dealer*

BETWEEN the **DEMAND** for authentic antiques and the **SUPPLY** thereof there is an ever widening breach.

It is, therefore, of prime interest to you to be in close touch with a real source of supply—a business house that is operated strictly upon wholesale lines and that caters solely to the dealer.

At this moment, you, in all probability have on your file a **DEMAND** for some piece of English antique furniture or china which you have been unable to **SUPPLY**.

I can probably help you to avoid losing a sale. Shipments are now arriving every two weeks and represent the pick of the purchases of discriminating buyers fully conversant with both the English and American markets.

I shall deem it a favor if you will communicate your wants to me, or better, if you will favor me with a visit to inspect the unique stock I have to offer.

**NORMAN R. ADAMS**

HEAD OFFICE:  
BRISTOL, ENGLAND

*Wholesale Antiques*  
Bowdoin, 5176-w

136 CHARLES ST.  
BOSTON, MASS.





## Twelve Side Chairs— Two Armchairs

This complete set of chairs is extremely beautiful. Notice the sunburst pattern of the backs, which is quite unusual on a Chippendale chair. The ribbon backs on the top splat undoubtedly show the origin. The legs are sturdy and severe, offering an amusing contrast to the refinement of the backs, which is quite typical of Chippendale. The very wide seats show consideration for the hoop-skirts and stiffened coat tails of the eighteenth century.

Every one who is interested in old furniture—English, American, Continental—old glass, mirrors and china is always welcome on our third floor.

**Shreve, Crump and Low Company**

FOUNDED IN 1800

*Jewelers, Goldsmiths, Watchmakers, Antiquarians*

147 Tremont Street

Boston, Massachusetts